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LYRICS To
The CHART HITS
STEAMROLLER BLUES

MY LOVE

YOU CAN'T ALWAYS GET
WHAT YOU WANT

DADDY COULD SWEAR,
I DECLARE

BACK WHEN MY HAIR
WAS SHORT

CLOSE YOUR EYES

RIGHT PLACE, WRONG
TIME

GIVE IT TO ME

I'M GONNA LOVE YOU
JUST A LITTLE MORE BABY

PILLOW TALK

ONE OF A KIND

I'M DOIN' FINE NOW

MY HEART JUST KEEPS ON
BREAKIN'

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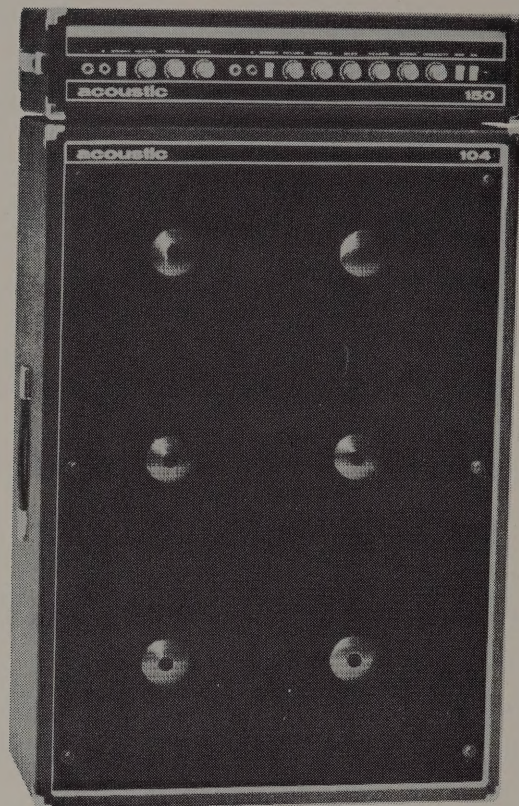
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b) Relation to melody d) Arrangement

3. Rhythm:

- a) Relation to melody and harmony c) Tempo
b) Basic pulse d) "Swing" of song

4. Lyric:

- a) Rhyming c) Relation to melody e) Originality
b) Construction d) Emotional quality f) Ideas

5. Commercial Value

6. Artistic Value

7. Suggestions and Comments

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His own company has published such standards as "I'll Get By," "I Don't Know Why," "Moon Over Miami" and "Mean to Me." Also manages Bacharach-David Publishing Firm: "Raindrops Keep Fallin' on My Head," "Walk On By," "What The World Needs Now" and many more.

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John Mehegan, Jazz Man

Pianist, teacher, author and composer. Recorded for Savoy, Epic & Victor records. Taught at Juilliard. Writes for Downbeat and Metronome. Wrote the best-selling book: "Jazz Improvisation." Nominated for a Pulitzer Prize in music.

Don Sebesky, Arranger, Conductor, Composer

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new HIT PARADER SONGS and STORIES

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Sept. '73



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THE HILLSIDE SINGERS:



High on a lonely hillside, over a hundred people are assembled to sing a song which is being filmed for a television commercial. The commercial is for Coca-Cola and the song is entitled "I'd Like to Buy the World a Coke."

Weeks later, the Hillside Singers release a single recording based on the Coke theme entitled "I'd Like to Teach the World to Sing," and the song is an instant success.

Since the release of the group's first single, they've had several other single releases, including "We're Together" based on the McDonald's hamburger theme and "The Last Happy Song/Look Into Your Brother's Eyes". The group's first album for Metromedia hit the charts, and this past Christmas, they released a lovely holiday album. At the present time they are recording a second album, which will contain material by the group's members.

This past year the Hillside Singers not only made the top of the charts with their records, they also won one of the top awards in the music industry, that of the Top New Vocal Combination in Record World's End of the Year poll.

Asked who the man behind the group is, the members are quick to ad-

mit that it was Al Ham, their producer, who decided to record "I'd Like to Teach The World To Sing," one of the most talked about records of 1972.

The Hillside Singers are:

Mary Mayo Ham: the wife of Al Ham, producer of the Hillside Singers album.

Mary attended Peace Junior College in Raleigh, N.C., and her first show business job at the Mountain Royal Hotel in Montreal, Quebec. The qualifications for this position were, as Mary tells it, that she "look like a lady, act like a lady, and sing on tune."

Mary has been in show business ever since then, working with Tex Beneke and the Glenn Miller Orchestra, as well as being featured on numerous TV shows including those of Ed Sullivan, Jackie Gleason, Ernie Kovacs, and Frank Sinatra.

She was most recently featured as the female lead singer at the Duke Ellington party held at the White House.

Lorri Marsters Ham: daughter of Al and Mary, is essentially a newcomer to show business. She is currently featured as the voice of Dorothy at the *Land of Oz* at Beech Mountain, North Carolina.

Rick and Ron Shaw grew up in the White Mountains of New Hampshire,

and eventually attended the University of N.H., where they formed the Brandywine Singers and toured extensively throughout the U.S. and Canada.

Rick was drafted in 1966; signalling the end of the Brandywine Singers; however, Ron joined the Pozo Seco Singers at that time and remained with them until Rick returned from the army.

They now live on the New Hampshire coast in the town of Hampton, where they perform in many of the neighboring ski lodges, as well as teach school.

Frank, Joelle, Laura, and Bill Marino. All members of the talented Marino family play instruments as well as sing. Frank, the oldest, is a pianist and drummer; Joelle and Laura both play the piano; and Bill plays bass.

Susan Wiedenmann is 16 years old and lives in Colt's Neck, New Jersey. Now at the Marlboro High School, she is involved in such school activities as drama productions of *Oklahoma* and the school choir. She studies the guitar in her spare time. Music has been part of her life since early childhood, and in September of 1971 she auditioned for the producer of the Hillside Singers, and became a member of the group. Her first professional appearance was on the Dick Clark Christmas show.

The Hillside Singers would not be complete, however, without Al Ham — the producer of the album and the man responsible for the formation of the group and the release of the Coca-Cola theme.

Al joined the Artie Shaw band when he was sixteen as bass player, then moved to the Tex Beneke and the Glen Miller Orchestra, and finally, joined Columbia Records as a producer.

Al has done extensive work as a songwriter, arranger, producer and conductor, as well as composing the music for the motion picture, "Harlow" and winning an Academy Award nomination for the scoring of the film version of "Stop the World: I Want to Get Off."

CTD

They Bought The World A Coke-- And They're Still Teachin' It How To Sing!

BY
HARRIET WASSER

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Others also enjoy her playing, Mrs. Johanson reports. She

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Up and Coming **JOANNE JONAS:** From **GODSPELL**

BY
RON LACKMANN



One of the only stars of the original cast of the fantastically successful off-Broadway Rock musical "Godspell" to be seen in the film version of the hit play, is a multi-talented, attractive, extremely vivacious and thoroughly likeable young lady named Joanne Jonas. Joanne has been a favorite with everyone who has seen the show since it played its first preview and then opened at the tiny Greenwich Village theatre, The Cherry Lane, on May 17th, 1971. Her star has continued to rise steadily and persistently ever since.

Two years ago, everyone was eagerly awaiting the stage version of the much heralded record hit "Jesus Christ, Superstar" on Broadway. A few months before "Superstar" opened, however, an unannounced, unpretentious little rock musical, with a similar Jesus theme, opened off Broadway and completely took New York theater critics and the play going public by storm. "Godspell" had charm, youthful energy and a memorable, bouncy score and much of "Superstars" thunder was stolen away from it. When "J.C. Superstar" finally did open several months later, the newspapers and TV reviews were less than enthusiastic.

"Godspell" on the other hand had been called "Exhilarating" by usually cool New York magazine critic John Simon and "A delight" and "Marvelous" by CBS TV's Leonard Harris and NBC's Leonard Probst. Everyone loved "Godspell" and everyone especially loved the zestful, show stopping performance of one of its stars, Joanne Jonas. Each night Joanne would have the

audience cheering for more as she belted out one of the shows hit numbers, "Bless The Lord," which was written especially for her by the shows composer, Steve Schwartz, and before long offers began to pour in from record companies and agents to make use of her obvious performing talents.

Joanne remained with the show right up until the time she began working on the film version of the play in Summer of 1972 with occasional time off to do commercials for The Yellow Pages, (It's Joanne's voice that tells you "to let your fingers do the walking"), Pepsi International, Clairol and Great Body Shampoo. In addition she found time to appear on Daytime TV's "The Secret Storm" as well as to make appearances on TV fare like Johnny Carson's late night ritual and The Today Show.

During one of her vacations from "Godspell" she even managed to make a movie for Candid Camera's Allen Funt called "Money Talks" and during her off hours commuted from New York to Philadelphia to appear as one of the regulars on the series, "It's All In Your Head" which was sort of a teen age version of "Laugh In." As if all that was not enough, Joanne even managed to find time to record for Bell Records.

She sings her original song hit, "Bless The Lord" on the original cast recording of the show as well as two single hits, The Last Time I Saw Bobby" and her newly released, "Yesterday I Took A Picture" which Bell believes is going to be a big hit. While weighing the many offers she has received since the smash opening of the film version of



"Godspell" Joanne has been working as the lead singer with a fantastic new Rock group called "The King's Choice" with whom she plans to do some recording in the not too distant future.

"I come from a wonderful, outstanding, terrific, loveable, and totally kooky family and I love them all very much." Joanne received her schooling in Long Island schools and it was in High School that she knew for certain that she would settle for nothing less than a theatrical career. She won the lead in the school production of "My Fair Lady" when she was sixteen, and when she won a standing ovation for her playing of the Eliza Doolittle role each evening, she knew the Theatre was for her.

While in High School she played in everything from light musical comedy to Shakespeare and according to her school director "Did everything absolutely professionally." After graduating from High School, Joanne decided to forgo college, even though she had been accepted to several schools, and decided she needed more formal training in theater. She auditioned for and was accepted by The American Academy of Dramatic Art. While studying at the Academy, Joanne kept herself going by working as a backstage assistant for Broadway shows like The Rothschilds, No No Nanette and Purlie.

Before long Joanne was appearing in summer stock and Dinner Theater productions. It was while working as a combination choreographer - actress - director for a stock theater in New Hampshire that she met the as - yet - unknown composer Steve Schwartz who in addition to writing "Godspell" later wrote both the lyrics for Bernsteins Mass and the music for the hit Broadway show, PIPPIN.

Now that the film version of "Godspell" has opened as such a big hit, it seems Joanne Jonas is destined for even greater things but when I asked her what she wanted the future to bring, Joanne looked at me, thought for a while and said, "I want to keep on acting, dancing and singing." Then she added with a mischievous smile, "Oh, I wouldn't mind doing another movie or having a hit TV series. But generally," she added with a sigh, "I just want to keep sucking in air!"

Breathe deeply, Joanne. We need more people like you in show biz!

THE STYLISTICS

Home At The Apollo

BY RYAN McBRIAN



Some days it seems like the 'spiritual home' of any black man in America, regardless of his city of origin, has to be Harlem. Likewise, to the black entertainer, the epitome of his career is to be accepted as a "star" at the Apollo Theater on Harlem's 125th Street. It is here that the giant names of show business have been appearing for over four decades. Lena Horne, Billie Holiday, Duke Ellington, Miles Davis, the Supremes, Sammy Davis, Jr., and countless others willingly forfeit big Las Vegas money in order to play in this fantastically famous, but all - the - same neighborhood theater. The audiences at The Apollo are used to the best entertainment in the country ... and they get what they want.

The Stylistics have obviously made the grade. It was at The Apollo that I had the pleasure of getting to know this successful group a little better. Rapping primarily with Herb Murrell, spokesman for the group, it became apparent that four gold records and one gold album are just the beginnings for them. I

asked Herb about the origins of the group. "It was in 1968 when we all got together. At that time, there were two groups, The Monarchs and The Percussions. We all knew each other from high school in Philadelphia and decided to see what would happen if we got the two groups joined together."

Herb explained that at the time, the group still had not arrived at its own sound. They were freely experimenting ... but they realized that nobody needed, "another Temptation's sound". Slowly, with the help of their composer and arranger Tom Bell, the Stylistic sound began coming through.

Herb continued: "We were doing a two-week gig in Newport, Rhode Island, when our manager informed us that "Big Girl" had become number one on the charts. It took a while for it to set in ... but we knew that we had made it."

After their first bit, they continued to score one hit after another. As of now, they have a total of four gold records and one gold album. How had this kind of success changed or in-



fluenced the group? "

"Oh, we all dig the idea of being successful," Herb confided.

"I mean, that now we can really have the freedom to do anything we want. But I don't think that any of us have gotten sloppy about it. Each of us is trying to make sure that financial security will always be there. But nobody's riding around in Cadillacs!"

Herb began rapping about some of the high points of the group's performing. "I think that when we played England last year ... that really did it for us. It was a whole new thing. A whole new audience. They didn't know who we were and it was like starting all over again. It was really gratifying when we got the response that we did. It gave us that much more confidence in ourselves after we returned to the states."

I wanted to know where the group wanted to go—musically speaking. Herb elaborated: "We're trying to incorporate some new things into our music, while still keeping the basic Stylistic sound. We know that we've made it in the R & B world ... and it will be kind of interesting to see if we can reach other audiences, too.

"No performer, or no group, can stay in one thing too long. The public expects change, and we have to keep up with them. Or better still ... keep a few steps ahead of them. The music business is really like any other business. You gotta have a gimmick. And you've got to keep coming up with something new ... or else people become bored."

I was curious to know which other performers The Stylistics are into.

"Gladys Knight And The Pips still knock us out. We've worked a few shows with them and they really know what they're doing. Gladys is a fantastic person. Personally, right now, I've just gotten into Esther Phillips. I missed out on her when she was around during the fifties and sixties ... but she really has gotten her thing together. Also, Nancy Wilson is the best singer of that school of singing around today. She's smooth and classy and musically she's an incredible technician."

What about movies ... television!

"Well, we've already done the "Mike Douglas Show" a few

times. And we did the "Dick Cavett Show" one time. We were lined up for "The Flip Wilson Show", but our schedules got mixed up along the way.

"The strangest show we ever did was The Doctor Joyce Brothers Show." Don't ask me what that was all about!

"We don't have any film plans right now ... but who knows what may happen?"

The other members of the group were rehearsing on the Apollo stage while Herb and I were rapping. They include: James Dunn, James Smith, Airrion Love, and Russell Thompkins. I asked Herb if any personality conflicts ever crop up during their hectic schedule.

"I can really say, that everyone minds his own business. We're all good friends, but we have managed to separate the business end of our relationship from the personal end of it. Sure, sometimes there are professional disagreements, but they're always worked out to the group's advantage. And nobody gets bruised."

What is definite on the group's agenda? "After we finish up at The Apollo, we go into the Copa Cabana. And after that, we have a tour of the Eastern seaboard set up. We are definitely set up to do a tour of Japan in the late summer. We are really excited about that. There is also a good possibility of some Las Vegas bookings. But that's still in the planning stages."

How did it feel for the Stylistics to be headlining at The Apollo? Herb beamed "Man ... this is it ... really! The audience here is the best in the world. If you can't get a thing going with the audience here then you may as well get out of the business. Aside from the great vibrations that grow between the group and the audience here, just the significance of being asked to perform here is an honor for any black entertainer. We really appreciate it!"

I can only add that listening to the rehearsal of that evening's performance, I was quite sure that the patrons of the famous Apollo Theater would in no way feel short-changed. The Stylistics work hard and are out to make a lot of people feel plain old "good."

CTP

SOUL RAPPINGS

RICHARD PRYOR, star of Stax Records "Wattstax," flick is setting up a production deal for his own screenplay, "Black Stranger," which he describes as a "voodoo Western."

REV. JESSE JACKSON, one of the nation's most important prominent civil rights leaders, has signed an agreement with the Black Audio Network for a commentary program to be broadcast three times weekly. The program will be called "Jesse Jackson At Large," and will be broadcast on many local black-oriented stations from coast to coast.

A testimonial dinner in honor of **MS. RUTHE BOWEN**, president of Queen Booking Corp., will be held shortly at the New York Hilton Hotel. The dinner is being sponsored by **ARETHA FRANKLIN**, **SAMMY DAVIS** and **RAY CHARLES**. All proceeds from the event will be donated to the Foundation for Research and Education in Sickle Cell Anemia and the Miss Black America Teenage Scholarship Fund.

BUDDY MILES' first solo album on Columbia is titled "Chapter VII". **CHUCK JACKSON**, who had several hit singles in the sixties, reportedly has signed with ABC Records.

RONNIE DYSON'S "One Man Band" is one of the fastest moving singles on the charts. It continues to pick up more pop air-time play every day. A guaranteed million seller!

BOBBY WOMACK has his first RIAA gold record with his "Harry Hippie" single for United Artists. Just the start for this gifted performer.

Bluesman **MUDDY WATERS** has entered into a long-term, personal-management agreement with the Scott A. Cameron Organization.

BY **BOBBIE G. JACKSON**

Get into **JAMES BROWN'S** elpee on Polydor entitled "Black Caesar." The challenge to harnessing his writing to the needs of a film has spurred soul's first superstar into creating by far his best and most inventive album in years. Brown has broken out of what was becoming a repetitive formula for him and produced an exciting new scope of sounds noticeably funkier than "Superfly."

Also a must is "The Chi-lites" new elpee; "A Letter To Myself" on the Brunswick label. This is a program of surprises, heralding the group's broad ability to work in more than just a sweet, lolling frame-work.



Lottie Jones doing it in Vegas!

CURTIS MAYFIELD working on a screenplay and score for what is called a "more positive" movie than "Superfly." Can't imagine what? Incidentally, MAYFIELD has been causing some commotion over the exclusion of his song "Silent Running" from "Superfly" in the Academy Awards. There has been no comment from the Academy. The bone of contention is that the Academy's music branch has 131 members ... average age 50 ... and at present only two blacks are included on the panel.

New One Out by **DIONNE WARWICK**. It's titled "Just Being Myself" on the Warner Brothers Label. At her best, Dionne hasn't sung this lustily since the days of "Walk On By." For a new generation weaned on the pseudo-soul of the **CARPENTERS**, though, this set may prove down-right radicalizing. **DIONNE WARWICK** has looked ever forward, advancing beyond the pale into soft rock and sophisticated soul. Talent will definitely win out!



Lou Rawls

In an earlier issue, we had announced that the soon to be released film by writer and director **BILL GUNN** was entitled "Blood." The producers of the film have informed us that the title has now been changed to "Ganja and Hesse". The score was composed by **SAM WAYMON**, who is currently considering offers of new cinema ventures. Everyone associated with the film is excited over the fact that it has been accepted as an entry in the Cannes Film Festival, in the categories of Best Picture and Best Director. After attending a recent screening, I might add that it will revolutionize American films for a long time to come. It is far from being just another "black exploitation" film.

Must say that "sassy" **SARAH VAUGHAN** still knows how to hold her own with the newcomers. Recently on the special tribute telecast to **DUKE ELLINGTON**, Ms. Vaughan proved that thirty years in the business does have it's redeeming qualities. Thoroughly professional and an incredible musician, she is still full of surprises. Bravo!

Did anyone dig **ARETHA'S** introduction of the best songs of the year at the recent Grammy Awards? She knocked me out. Rather than simply reading the nominees for the audience, she took each nominee's name out in her own distinctive musical binge. **ARETHA** could sing the telephone book and still come out on top!

RAY CHARLES, on the same show, proved that he is still "King!" Selling better than ever, he is truly a musician's musician. Wonder what **JOE COCKER** would sound like ... if not for **RAY CHARLES**? Well, it's all to his credit. If you're gonna get into somebody else's music trip — you better pick a good one!



Al Green and his Broadway sign!

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223115 * SUPER FLY Sound Track Curtom Music by Curtis Mayfield <small>(CURTOM)</small>	223123 * LIZA MINNELLI Liza with a "Z" <small>(COLUMBIA)</small>	224147 * JOE COCKER Pardon Me Sir <small>(AM)</small>	213538 PAUL SIMON Me and Julio Down by The Schoolyard <small>(COLUMBIA)</small>
220723 FOXY LADY CHER <small>(KAPP)</small>	167692 2001: A SPACE ODYSSEY Ormandy-Phil. Orch. Bernstein-N.Y. Phil. <small>(COLUMBIA)</small>	219495 TOM JONES CLOSE UP <small>(PARROT)</small>	223644 MOODY BLUES Days of Future Passed <small>(DERAM)</small>
219477 SIMON & GARFUNKEL'S GREATEST HITS <small>(COLUMBIA)</small>	216341 THREE DOG NIGHT Seven Separate Fools <small>(MCA/IMPALL)</small>	222190 * O'JAYS BACK STABBERS <small>(POLYDORE PHILADELPHIA INTERNATIONAL)</small>	224006-224007 ERIC CLAPTON Clapton At His Best <small>(COUNTS AS TWO POLYDOR)</small>
224584 * BOOTS RANDOLPH PLAYS THE GREAT HITS OF TODAY <small>(MONUMENT)</small>	222372 * GILBERT O'SULLIVAN HIMSELF <small>(MAM)</small>	203919 CARPENTERS Rainy Days and Mondays <small>(A&M)</small>	224469 * MELANIE Stonemountain Words <small>(RECHORDS)</small>
222729 * ALREADY HERE REDBONE <small>(KELIC)</small>	220400 RAY PRICE The Loneliest Loneliness <small>(COLUMBIA)</small>	223164 * TOM T. HALL GREATEST HITS <small>(MERCURY)</small>	221432 PERCY FAITH Day By Day <small>(COLUMBIA)</small>
217307 * HUMBLE PIE SMOKIN' <small>(A&M)</small>	223230 * GROVER WASHINGTON, JR. ALL THE KING'S HORSES <small>(KIDU)</small>	220335 * CHUCK BERRY THE LONDON SESSIONS <small>(CHES)</small>	223412 * Blood Sweat & Tears NEW BLOOD <small>(COLUMBIA)</small>
173674 BEETHOVEN'S GREATEST HITS <small>(COLUMBIA)</small>	211755-211756 JESUS CHRIST SUPERSTAR A ROCK OPERA <small>(COUNTS AS TWO DECCA)</small>	219782 THE BEST OF JUDY COLLINS Colors of the Day <small>(ELEKTRA)</small>	222406 * MAC DAVIS BABY DON'T GET HOOKED ON ME <small>(COLUMBIA)</small>
192583 * ROBERTA FLACK FIRST TAKE <small>(ATLANTIC)</small>	214850 Blood, Sweat & Tears GREATEST HITS <small>(COLUMBIA)</small>	220081 DON McLEAN American Pie <small>(LJ)</small>	202796 RICHARD STRAUSS Also Sprach Zarathustra Bernstein, New York Philharmonic <small>(COLUMBIA)</small>
218354 JOHNNY MATHIS THE FIRST TIME EVER (I SAW YOUR FACE) <small>(COLUMBIA)</small>	218685 * FREE AT LAST <small>(A)</small>	221630 DONNY OSMOND TOO YOUNG <small>(MGM)</small>	187112 GERSHWIN'S Greatest Hits Rhapsody in Blue, etc. <small>(COLUMBIA)</small>
221994 * DAVID CASSIDY ROCK ME BABY <small>(BEL)</small>	220095 BOBBY GOLDSBORO Greatest Hits <small>(LJ)</small>	224818 * CHARLIE McCOY Me and Bobby McGee <small>(MONUMENT)</small>	221457 * SONNY JAMES WHEN THE SNOW IS ON THE ROSES <small>(COLUMBIA)</small>
220988 CARLOS SANTANA & BUDDY MILES LIVE <small>(COLUMBIA)</small>	218263 * NEW RIDERS OF THE PURPLE SAGE POWERLOIDE <small>(COLUMBIA)</small>	218683-218684 OSMONDS "LIVE" <small>(MGM)</small>	203539 CAROLE KING Tapestry <small>(ODE)</small>
222265 * HAROLD MELVIN & THE BLUE NOTES I MISS YOU <small>(PHILADELPHIA INTERNATIONAL)</small>	218297 * BILL WITHERS STILL BILL <small>(RUBSEX)</small>	188843 HERB ALPERT & THE TIJUANA BRASS GREATEST HITS <small>(A)</small>	225094 * WEST, BRUCE & LAING WHY DONTCHA <small>(COLUMBIA)</small>
221234 JAMES BROWN THERE IT IS <small>(POLYDOR)</small>	219063 DONNY OSMOND Portrait Of DONNY <small>(MGM)</small>	216564 * BOBBY SHERMAN Greatest Hits <small>(METROMEDIA)</small>	223560 * JAMES GANG PASSIN THROUGH <small>(ABC)</small>
219691 * URIAH HEPP DEMONS AND WIZARDS <small>(Mercury)</small>	215459 * THE GRASS ROOTS MOVE ALONG <small>(ARC/IMPALL)</small>	217430 * TEN YEARS AFTER Alvin Lee & Company <small>(DERAM)</small>	223651 * THE OSMONDS CRAZY HORSES <small>(MGM)</small>
222749 IT'S A BEAUTIFUL DAY LIVE at CARNEGIE HALL <small>(COLUMBIA)</small>	207458 * RAY STEVEN'S GREATEST HITS <small>(SARABY)</small>	210179 ARETHA FRANKLIN'S GREATEST HITS <small>(ATLANTIC)</small>	212845 CARLY SIMON ANTICIPATION The Girl You Think You Are <small>(ELEKTRA)</small>
215138 * JOHNNY PAYCHECK Someone To Give My Love To <small>(KAPP)</small>	218669 * PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON SYMP. ORCH. <small>(A)</small>	218416 THE PARTRIDGE FAMILY SHOPPING BAG <small>(BEL)</small>	216804 * LORETTA LYNN One's On The Way <small>(DECCA)</small>
221184 * DONNA FARGO THE HAPPIEST GIRL IN THE WHOLE U.S.A. <small>(DOT)</small>	215251 BREAD Baby I'm-A Want You <small>(ELEKTRA)</small>	220327 * ARGENT ALL TOGETHER NOW <small>(KAPP)</small>	219360 * JOHN MAYALL JAZZ BLUES FUSION <small>(POLYDOR)</small>
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211565 NEIL DIAMOND GOLD <small>(UNI)</small>	201772 STEPPENWOLF GOLD THEIR GREAT HITS <small>(ARC/IMPALL)</small>	220418 * LOOKING GLASS Brandy <small>(KAPP)</small>	205573 ROD STEWART Every Picture Tells A Story <small>(Mercury)</small>
212159 * PETER NERO SUMMER OF '42 <small>(COLUMBIA)</small>	211672 SONNY & CHÉR LIVE <small>(KAPP)</small>	218655 JOHNNY MATHIS All-Time Greatest Hits <small>(COLUMBIA)</small>	218446-218447 JANIS JOPLIN IN CONCERT <small>(COUNTS AS TWO COLUMBIA)</small>
199158 LOVE STORY Original Sound Track <small>(PARAMOUNT)</small>	211284 * VIKKI CARR SUPERSTAR <small>(COLUMBIA)</small>	221036 * HANK WILLIAMS, JR. ELEVEN ROSES <small>(MGM)</small>	207662 Everything You Always Wanted To Hear On The Moon <small>(COLUMBIA)</small>
186809 SIMON & GARFUNKEL Bridge Over Troubled Water <small>(COLUMBIA)</small>	172411 BLOOD, SWEAT & TEARS God Bless The Child <small>(COLUMBIA)</small>	218820 ROGER WILLIAMS LOVE THEME FROM "THE GODFATHER" <small>(KAPP)</small>	223438 * TEN YEARS AFTER ROCK & ROLL MUSIC OF THE WORLD <small>(COLUMBIA)</small>
214940 * DAVID CASSIDY CHERISH <small>(BEL)</small>	209973 CAT STEVENS Teaser and the Firecat + 9 more <small>(A)</small>	214403 NEIL YOUNG HARVEST <small>(REPRISE)</small>	181909 SANTANA Their First Big Hit Album <small>(COLUMBIA)</small>
212134 * THE HOLLIES DISTANT LIGHT <small>(KAPP)</small>	209726 CHICAGO AT CARNEGIE HALL, Vols. 3 & 4 <small>(COLUMBIA)</small>	196248 Sly & The Family Stone GREATEST HITS <small>(MCA/IMPALL)</small>	201780 3 DOG NIGHT Golden Biscuits <small>(KAPP)</small>
219030 * STEPPENWOLF 1967-72 REST IN PEACE <small>(ARC/IMPALL)</small>	221671 SAILCAT MOTORCYCLE MAMA <small>(ELEKTRA)</small>	215111 * AL GREEN LET'S STAY TOGETHER <small>(HI)</small>	211540 CHER GYPSYS, TRAMPS & THIEVES <small>(KAPP)</small>

* Selections marked with a star are not available in reel tapes

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MY MAIN MUSICAL INTEREST IS (check one box only)

(C4-Z) 58B

☐ Easy Listening ☐ Teen Hits ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for \$1.97, as payment for the 11 tapes indicated below. Please accept my membership application for the Columbia Tape Club. I agree to buy eight tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)

☐ Cartridges (K5-W) ☐ Cassettes (K6-X) ☐ Reel Tapes (K7-Y) 58B

OR TAPES

MY MAIN MUSICAL INTEREST IS (check one box only)

☐ Easy Listening ☐ Teen Hits ☐ Country ☐ Classical

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do not wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want only the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr. ☐ Mrs. ☐ Miss. (Please Print) First Name Initial Last Name

Address.....

City..... State & Zip.....

Do You Have A Telephone? (check one) ☐ YES ☐ NO
A.P.O., F.P.O. addressees: write for special offer D85/S73

WHAT'S A REAL BETTE MIDLER?

BY BARBARA GELMAN

PROGRESSIVE
ROCK

She was the "divine Miss M" on Manhattan Island, a lady who'd been taking its eight million citizens by storm for quite a while. But to the folks who'd even heard of her outside the New York City boundary lines, she looked like some strange, frizzy kid from Brooklyn who'd spent all her time looking at forties flicks on the TV, and listening to her big sisters old rock records. And now here she was — a kind of weirdo combination of all the stars she'd ever wanted to be.

Even in New York, they loved her mostly for her camp quality. Who else would get up and do the Andrews Sisters or the Shangri-Las or whatever popular group of yesteryear — all by herself! (And in the days before success and the Harlettes, she did them all — alone!)

But nobody — not the insiders who knew her work or the few outsiders who'd vaguely heard of her — thought to wonder what the real Bette Midler, if there was a real Bette Midler, was like. They knew her renditions were more than mere imitations — she captured something bigger in her camp offerings than the original artists had. And when she started singing things too contemporary to turn into camp — like Leon Russell's "Superstar," or Bobby Freeman's "Do You Want to Dance?" — it suddenly became apparent that there was a real Bette Midler inside that teased head somewhere — and she was good!

What's more, she was more than just singing those songs — she was acting them out. She was a touching groupie in one, a very seductive number in another, and in "Hello in There," she could break your heart.

And even ardent fans who'd just accepted and enjoyed before began to wonder who or what was a real Bette Midler?

The truth is, she's no teased-up kid from Brooklyn — a la Streisand — dying to be everyone she'd ever seen on the Silver Screen or heard on Golden Oldie records. She's a kid from Hawaii who came to New York — not to sing — but to act. And she did get herself a



role on Broadway, in "Fiddler on the Roof." But when that role ended, Bette Midler, serious actress and so-so singer, had to find a way to hold body and soul together. In short, she

needed work — and even in New York, serious work for serious actresses is very hard to come by.

(continued on page 47)

Paul Anka's endeavors in the music business have increased and expanded tremendously in the last year. Anka, best known to the public as the singer and composer of 18 gold records, has been active in music publishing, record producing and management while continuing to make his mark as a performer and writer of songs for others.

With Johnny Harris, his arranger and musical conductor, Anka recently composed "I'm Not Anyone" especially for Sammy Davis which Davis released as a single on MGM this week. Wayne Newton released Anka's "While We're Still Young" on Chelsea records and Englebert Humperdinck and Rafael will record Paul's new composition, "Lady of the Night," as a single.

Anka wrote the songs and produced the forthcoming Edwin Hawkins album for Buddah along with Harris. Hawkins is best known for "Oh Happy Day." Anka's management company has had great success with their two singer-songwriters, John Prine and Steve Goodman.

Prine has received critical accolades comparing him with Bob Dylan, and his songs have been recorded by Bette Midler, Kris Kristofferson and many others. He received a Grammy nomination as best new artist and his second album, "Diamond in the Rough," is selling well for Atlantic. Goodman has a Buddah album and he authored Arlo Guthrie's top ten single "City of New Orleans," Guthrie's first hit in three years. Anka's partner in artist management is Al Bunetta.

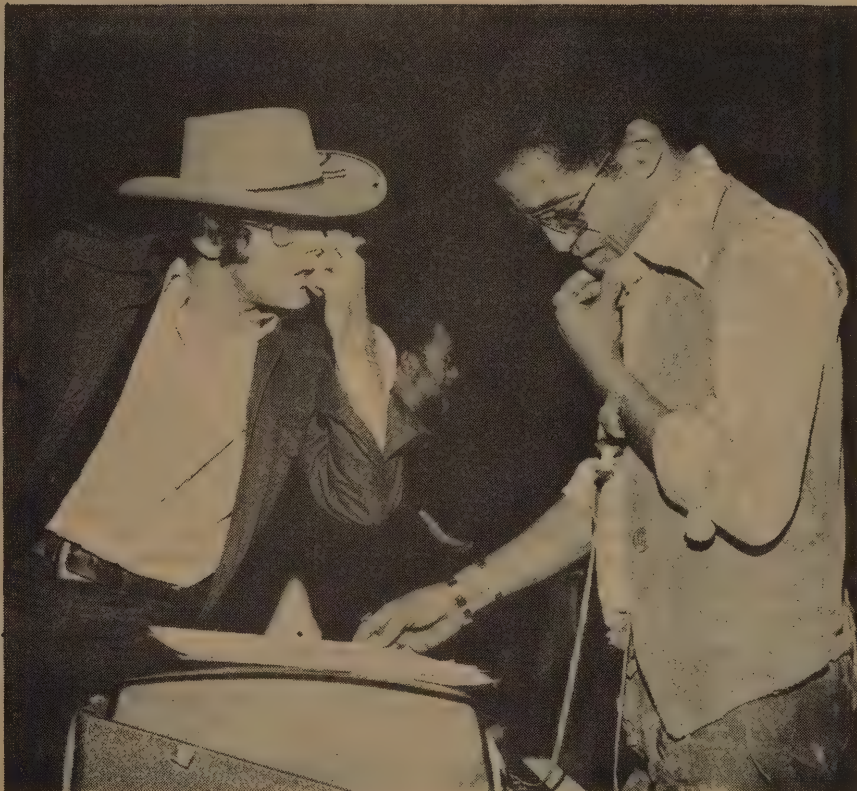
Anka recently sold his publishing company, Spanka Music to Gordon Mills' MAM Ltd., for a top six figure sum. Among the hits involved in the MAM Ltd. transaction are "Puppy Love," "Diana," "She's a Lady," "My Way," and countless other Anka hits including "Johnny's Theme," heard five nights a week nationwide at the beginning of each "Tonight Show." MAM already has recouped more than 30% of its investment.

Anka's plans for the future include continued tailor-made songs for other artists as he has successfully done for Frank Sinatra and Tom Jones, continued developments of his management and production activities, and the completion of a new Paul Anka album and single. In short, Anka has been as phenomenally successful as a businessman in the music end, as he has been as an artist and songwriter.

Although Anka's multi-faceted business interests have forced him to cut back on supper club appearances, he enjoys an appreciable amount of TV exposure. In the month of March, he will host the NBC show, "Midnight Special," will be the guest star on a Bobby Darin TV program, will guest on the Tonight Show and recently hosted a telethon.

At the age of 31, a 16 year veteran of show business, Anka has few peers with such a formidable combination of skills.

PAUL ANKA-



Paul Anka raps with Sammy Davis, Jr. at a recent recording session. This is Paul, the record producer, at work.

His first record, "Diana," established him as a million-selling disc artist. He has never left the ranks of musical superstars. From that first blockbuster breakthrough, Paul Anka's name has been synonymous with hit songs.

Paul was born July 30, 1941, in Ottawa, Canada. His talents surfaced at a very young age, when he entertained family and friends with his uncanny gifts for mimicry and song. At the age of 10 he made his first professional appearance, billed as an infant prodigy. He was an instant hit.

Five years later he became a worldwide star. The rocket was "Diana." The 15-year old had penned a ballad to a girl he had a crush on, a girl who happened to be a bit older than he, a

girl whose name would be spoken over record-sales counters 8,500,000 times. "Diana" became the second biggest selling single in the history of the record business.

After that "modest" beginning, Paul quickly followed with a pair of million-sellers, "Put Your Head On My Shoulder" and "You Are My Destiny."

Since then, he has written or sung a total of 18 gold records, making Paul Anka one of the biggest selling singers in entertainment history, and one of the top writers in the music industry today.

Before he was 20 he had toured the world, including engagements behind the Iron Curtain, where he was the first popular American singer to make

(continued on page 47)

Superstar, Super Songwriter, Super Businessman

BY JUDITH FELICE



ROBERT MAGNUS

I don't give a damn if ELTON JOHN sells fifteen million copies of "Crocodile Rock!" It's a piece of material which is far below his level. However, I suppose that mediocrity is still the upper-most guarantee of a hit record in this country. It is depressing, though, when a good musician must compromise his talents for it.

Continuing in that head ... it came as no great surprise to learn of the 1973 Best Selling Awards of the National Association of Recording Merchandisers ... giving the first prize to DON McLEAN of "American Pie" fame. I could accept it more easily if the award had been for "the most lyrically pretentious record of the year."

ELVIS PRESLEY proved himself to be "King" in more ways than one at a recent appearance in Vegas. During his performance at the Hilton, four dudes jumped up on the stage and began coming at Uncle Elvis. What they didn't know was that Elvis is a karate expert ... and with a few well chosen chops and punches, the four intruders landed on the floor. Heaven help anyone who does step on those old "Blue Suede Shoes!"

I suppose it had to happen. ALICE COOPER and famous artist SALVADOR DALI have struck up a friendship. DALI, probably the original freak, is going to be preparing a three dimensional hologram concept of COOPER'S brain, to be shown at a DALI New York exhibition.

Keep an eye opened for one of the strangest new acts to appear since the MARX BROTHERS. ROD GIKESON, 21-year-old youth, got quite a bit of publicity some months back, when he launched a one-man crusade against "evil influences" on young people ... like ALICE COOPER, BLACK SABBATH and BLOODROCK. It seems that the young evangelist has decided to join them. He now has an act going billed as ROCK EVANGELIST. Peculiarly, his act in-



The New Seekers are going to be hits ... hits ... hits. Big promo push on for this very talented group.

cludes raucous bumps and grinds done to gospel rock and Jesus music. He performs in skin-tight white pants and silken white shirt opened to the navel. He claims that his gyrations are "just the joy of the Lord comin' out." So whoever said that religion can't be sexy?

I freaked when I learned that HELEN REDDY ("I Am Woman") has a housekeeper named George and recently hired a woman to do construction work on her Hollywood home. (Methinks the lady doth protest too much!)

Sorry to hear that DORY PREVIN'S new musical bombed in L.A. The lady still remains one of the heaviest lyricists around these days. Probably too heavy for mass appeal.

Get into MAE WEST'S new single of Jerry Lee Lewis's "Great Balls of Fire." Eighty years old ... but she can still give them a run for their money. Vocally, she has always been into a blues number and even some of the early recordings done for her films exhibit an incredible musical instinct. Wonder what DIANA ROSS or ROBERTA FLACK will be doing at the age of eighty?

New York insiders are paying a lot of attention to a new freak group known as LOLA LOLA AND THE LUCKY STARS. The star attraction is a buxom young lady (LOLA LOLA), who is somewhat of a cross between DALE EVANS and BETTE DAVIS.

Sharing the same bill with LOLA LOLA AND THE LUCKY STARS is a newcomer to the music field who uses the somewhat mysterious name of E.C. (He isn't saying what it stands for.) A poet and musician, some of his renderings are reminiscent of the early LEONARD COHEN. Keep your ears open for more of this gifted young man.

Must comment on the DAVID BOWIE

concert at Radio City Music Hall. There are few performers of any generation who are able to pick an audience off it's feet and drop it at will. BOWIE IS ONE OF THEM!! It's gone past the point where we can chalk him off as just another "freak sensation." He is a master showman in the classic sense and gives his fans everything he has. Using maximum theatrical effects (lighting, costuming, etc.), he still comes out on top. He collapsed onstage after the first performance, due to the tremendous amount of energy which he was utilizing. He revived in a few minutes, however, and continued to delight the hysterical crowd with encore after encore.

The "Bowie Madness" has reached such a height that thieves raided a record store in Memphis, where the performers were appearing ... and stole a large number of tickets. The number of tickets were recorded, however, and nobody with a stolen one was allowed into the concert.

JOEY COVINGTON, former JEFFERSON AIRPLANE drummer, has become leader on his first Grunt Records album with the FAT FANDANGO BAND. Should be interesting to hear what these boys will come up with.

Veteran rock performer JERRY LEE LEWIS has re-established himself as one of the all-time greats, with the release of his latest album: "The Session." Recorded in London, and using some of the top musicians on the British scene, including RORY GALLAGHER and ALEVIN LEE, Jerry Lee sounds better than ever ... adapting to the style of each song with ease, moving from new material to traditional blues to some of his greatest hits.

JERRY LEE LEWIS

The Third Coming

BY DORIS DE SILVA



He was a rock super star - number one in country and now he's tops on the progressive scene!

Yoweeee and great balls of fire! Hang on to your hats, toes, fingers and heads, kiddies, 'cause Jerry Lee Lewis is doing it again. For the third time in one short lifetime, he is making himself a new career in music — and for the third time it looks like he's going to be number - one — and in whole new musical category. As we go to press, he's just finished cutting a

new elpee, "The Session," in London, with some of the greatest progressive - rock artists in the business. This is one very serious contender for an all-time great in the progressive field — and that's a field that wasn't even heard of when Jerry first became a super star on the still brand-new rock - and - roll scene back in the fifties.

All rock-revival fans no doubt remember Jerry's stupendous rock musical career, cut cruelly short and very nearly destroyed for the dumbest reason possible — a reason having nothing to do with his talent. There were lean years, suffering years, when the name Jerry Lee Lewis was nothing but a memory. And then, by the end of the sixties, he was back on the music scene, but in Country only. In 1969, in fact, he was named number-one Country singer in the whole music trade by "Cashbox." It was a stupendous climb back for him, taking great courage and the strength to swallow a lot of bitterness. And now with the same courage, he's branched out, and somewhat back in to rock. Most artists would have died the first time around. But when a guy's born to make music, it's probably impossible to keep him down anywhere. And while young Jerry, from Ferriday, Louisiana, didn't exactly think music was his calling, it always did kind of get mixed up in all the things he did want to do.

Jerry thought back then that God was calling him, and he wanted more than anything else to be a preacher. He was attending a religious-training school, and might well have gone on to attain preacherhood if it hadn't been for his musical talents. Seems Jerry could sing and play the piano almost from the moment he could sit up and open his mouth — which made him a very popular gospel musician at school. But then one day, Jerry added his own kind of rocking beat to a gospel standard. "Disgraceful!" yelled the teacher — and Jerry was promptly thrown out of school.

Well, if music had gotten him into trouble, it was also bound to save his life. Right afterward, he got his first job in music, down in Natchez, Mississippi. He was singing Hank Williams standards back then, but slowly and surely, a new thing called rhythm and blues started working its way into his music. He signed



with a small record company called Sun, who also had two other relative unknowns under contract — Elvis Presley and Johnny Cash.

When rock hit — so did Jerry. His wild blond hair flying, his habit of standing up, kicking away the piano stool, and pounding the keys with everything he had ... including heels, toes, elbows and knees ... and his wild gyrations made him a show-stopper second only to Elvis

(continued on page 55)

PROGRESSIVE ROCK SONGS

I'M GONNA LOVE YOU JUST A LITTLE MORE BABY

(As recorded by Barry White)

BARRY WHITE

(Spoken) Feels so good you lying here
next to me
Oh what a groove
You have no idea how it feels
My hands just won't keep still
I love you babe, I love you, I love you
Just wanna run my fingers through your
hair

Out o'sight right there
You like it right there closer, closer oh
baby.

Give it up, ain't no use
I can't help myself if I wanted to
I'm hung up no doubt
I'm so in love with you
For me there's no way out
Cause deeper and deeper in love with
you I'm falling
Sweeter and sweeter the tender world
of love you call it
Eager and eager yeah to feel your lips
upon my face
Please her and please her any time or
any place.

I'm gonna love you, love you, love you
just a little more babe
I'm gonna need you, need you, need
you everyday yeah
I'm gonna want you, want you, want
you in every way yeah
(Spoken) Out o'sight, far out
Hold back, no way
This time it looks like love is here to stay
As long as I shall live
I'll give you all I have and all I have to
give.

(Spoken) Baby I swear you're out
o'sight
I can't believe that I'm really here
It's like when you're doin' somethin'
that's such a groove
That it's hard to believe that you're
really there doin' it
Baby don't stop.

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national Ltd., and Sa-Vette Music, Inc.

RIGHT PLACE WRONG TIME

(As recorded by Dr. John)

MAC REBENACK

I was in the right place but it must have
been the wrong time
I was saying the right thing but I must
have used the wrong line
I was in the right trip but I must have
given the wrong call
Head was in a bad place and I wonder
what it's good for

I was in the right place but it must have
been the wrong time
My head was in a bad place but it was
having such a good time
I been running, trying to get hung up in
my mind
Guess I'll just have to give myself a
good talking to this time
Just need a little brains, have a surgery
But got to cue my insecurity

But I was wrong place but it must have
been the wrong
I was in the right play but it must have
been the right time
I was in the right place but it seems like
wrong gone
But I was in the right world
But it seems like the wrong, wrong,
wrong, wrong, wrong.

Slipping, dodging, sneaking Pete, there
hiding out down the street
See my light shaking with every who I
meet
Refined confusion is making itself clear
What a way to where I go to get on out
of here

'Cuz I was in the right place but it must
have been the wrong time
And I was saying the right thing but it
must have been the wrong line
I was on the right road but I must have
took a wrong turn
I was in the right mood, but I made it at
the wrong time
I was in the right trip but I must have
made the wrong call.

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BACK WHEN MY HAIR WAS SHORT

(As recorded by Gunhill Road)

GLENN LEOPOLD

Back when my hair was short
I was a white sock sport
Wore pointed shoes and pegged pants
Drank till my eyes were red
Hid Playboy beneath my bed
Slicked my "D.A." for the dance.

Back when my hair was short
I met some friends in court
For stealing hub caps from cars
Chain smoking under the stars
Played all night pinball in bars
And dreamed about love
We were experts on love
We talked our way all around it
And even it we had found it
We couldn't respond.

Slowly I changed my ways
College and long hair days
Seeing three concerts a week
An honest - to - God hippie freak
Too busy eating to speak
Except about love
We held rallies for love
But no one knew what they stood for
How many months they were good for
The meaning is gone.

Soon when my hair is short
I'll make a full report
Of how I came back alive
And what it takes to survive
Wringing the truth out of jive
I'll tell you of love
More than ever it's love
No lack of faith undermines it
Because it's the hope that we'll find it
That makes us go on.

Back when my hair was short
I was a white sock sport
Only beer parties till three
College appealed to me
Eastern philosophy
Learning to set my mind free.

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Columbus Circle, New York, New York
10019

PROGRESSIVE ROCK SONGS

MY HEART JUST KEEPS ON BREAKIN'

(As recorded by the Chi-Lites)

EUGENE RECORD
STAN MCKENNY

A bolt of lightning strikes a tree in the forest

And an earthquake breaks a window
And you don't count the pieces oh no
And it's all over in a matter of seconds
But my heart keeps right on breakin'
Oh my heart keeps right on breakin'
My whole world keeps on shakin'
Even an earthquake stops its quakin'
But my heart don't know when to quit
breakin'

No no no no.

About the time I think it's broken in two
Just another promise broken by you
How can something hurt so bad
And keep right on ticking

Oh my heart don't know when to quit
breakin'

Oh my heart keeps right on breakin'
My whole world keeps on shakin'
Even an earthquake stops its quakin'
But my heart don't know when to quit
breakin'

No no no.

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Inc.

STEAM ROLLER BLUES

(As recorded by Elvis Presley)

JAMES TAYLOR

Well I'm a steamroller babe
I'm bound to roll all over you
Yes I'm a steamroller now babe
I'm bound to roll all over you
I'm gonna inject your soul with some
sweet rock and roll
And shoot you full of rhythm and blues.

Well I'm a cement mixer a churning urn
of burning funk

Yes I'm a cement mixer for you babe
A churning urn of burning funk
Well I'm a demolition derby yeah
A heft hunk of steam and junk.

Now I'm a napalm bomb babe
Just guaranteed to blow your mind
Yeah I'm a napalm bomb for you baby
Woh guaranteed just guaranteed to
blow your mind yeah
If I can't have your love for my own now
sweet chile

Won't be nothin' left behind
It seems like lately babe
Got a bad case of steamroller blues.

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Broadway, New York, New York
10019.

GIVE IT TO ME

(As recorded by J. Geils Band)

PETER WOLF
SETH JUSTMAN

Now don't touch the knobs cuz I know
we're gonna have some fun with this
one here

You got to give it to me
You got to give it to me
You got to give it to me
You got to give it to me.

You're so slick but don't give a trick now
You know I want it
I want it so bad
You know I need it
I can't believe it

So come on baby please believe you got
to give it to me
You got to give it to me
You got to give it to me
You got to give it to me.

A-you been bugging me every night
now
You say you want it
You want it right now
I can't get through it
And I can't get to it

So come on baby please
You got to get it up
Come on, you got to get it up
You got to get it up
You got to get it up

Baby you got to give it to me
You got to give it to me
You got to give it to me
You got to give it to me

Why keep me cold, when it's so warm
inside
Come on, baby you know that you're
good to have, oh yeah.

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YOU CAN'T ALWAYS GET WHAT YOU WANT

(As recorded by the Rolling Stones)

MICK JAGGER
KEITH RICHARD

I saw her today at the reception
A glass of wine in her hand
I knew she was gonna meet her connec-
tion

At her feet was her foot-loose man.

And you can't always get what you
want

Honey, you can't always get what you
want

You can't always get what you want
But if you try sometime, yeah
You just might find, you get what you
need.

We went down to the demonstration
To get our fair share of abuse

Singing "we gonna vent our frus-
tration"

If we don't, we'll blow fifty amp fuse.
(Repeat chorus)

So I went to the Chelsea Drug Store
To get your prescription filled
I was standing in line with your friend,
Jimmy

(And man, did he look pretty ill)
We decided that we would have a soda
My favorite flavor was cherry red
I sing this song to my friend, Jimmy
And he said one word to me and that
was "dead".
(Repeat chorus).

I saw her today at the reception
In her glass was a bleeding man
She was practised at the art of decep-
tion

I could tell by her blood-stained hands
(Repeat chorus).

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KRIS KRISTOFFERSON

Making The Move To Movies



BY ALAN ROBERTS

What's that you say? Kris Kristofferson doesn't seem to be making as many personal appearances lately as he used to? And you're not

sure, but those Kristofferson record releases just don't seem to be coming as quickly?

Could be you're absolutely right — because Kris Kristofferson has fallen deeply and hopelessly in love.

No, we don't mean with one special female of the species. That part of his heart has belonged to Rita Coolidge, as you well may know, for the past two years, and looks like she's here to stay. But Kris has discovered the movies — and the movies have discovered Kris — and by the time you read this, he may be a genuine, gold-plated super star of the Silver Screen.

At this writing he's making a film, "Pat Garrett and Billy the Kid," with director Sam Peckinpaw, no teeny weeny name among serious movie buffs. Kris is starring as Billy, with James Coburn as Pat, and it promises to be a big, big film. But more important is what it promises to Kris, himself, personally. It is for him, the beginning of a dream — the fulfillment of a wish that's been haunting him for some time now. You see Kris has always wanted to be a movie director, and this is a big step for him.

This isn't the first time Kris has been involved with film. When he came to Hollywood for Janis Joplin's funeral, he got many offers. He did have a tiny role in a Dennis Hopper film, "holding Hopper's horse," as he puts it. He also made a film with Gene Hackman and Karen Black called "Cisco Pike." It didn't get much of a wide release, but has become somewhat of a cult film here in New York. He also made "Love In Bloom" with George Segal. But what may be most interesting about the whole experience, is that Kris is not making it the easy way. He is taking it step by step. Maybe it's not as tough as it was in the days when he was a down and out musician. But Kris values those old days. They taught him a lot, he says, about humanity and emotions, things that helped make his music as fantastic as it is, things that have tempered his attitude toward his fellow human beings.

And just what is his attitude? There are kind of funny examples of

it throughout his making of this film. For example, he's made sure that the boys in his band get to play some of the boys in Billy's gang. And he did call up his old pal, Bob Dylan, told him he was making a film, and why didn't Bob come down and join them — be in the film.

Now, Bob Dylan is about the last guy in the world to need a leg up when it comes to a career. But the point is that Kris will give anybody a leg up — famous or not — if he can. He is known inside the business as the champion of young talent. Seems Johnny Cash helped him out, and he's since become a one-man Nashville talent scout. He discovered two young performers, John Prine and Steve Goodman, and they were signed to recording contracts.

How do you get somebody else, who needs help, a recording contract? You become a big star yourself — remember the bad, old days — and let the young, unknown talents perform in the middle of your set. That's been Kris' habit. Never, on even his biggest dates, has he failed to let some struggling but genuine talent get up there and show the folks what he can really do. His success in the music world has not spoiled him, nor will his almost certain success in the film world. But it does bring up one very important question for the current crop of Kristofferson fans. If Kris does make it in films — does that mean he'll give up his music?

There can be no doubt that at this stage of his career that he has cut down on the musical activity. What's more, he even tried to cancel a concert at New York's Lincoln Center because it would interrupt his film. The folks, of course, didn't want their money back, and Kris did go on with the show — and a great one it was! But the point is, he would rather have stayed with the movie. Nor has he allowed subsequent concert offers or recording dates — or anything — to interfere with his movie making.

Perhaps the clue to where Kris' heart really is does lie in his career, in his dreams from the very begin-

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THE FIRST AMERICAN SONG FESTIVAL

And How To Be Part Of It!

BY TROY MORGAN



The American Song Festival, the first of its kind in this country, will be presented in four spectacular evening concert programs August 30-31 and September 1-2, 1973, at the prestigious Saratoga Performing Arts Center, Saratoga Springs, New York.

The Festival will be the first in a series of annual Labor Day competitions among songs written by American composer-authors, amateur and professional, with prizes ranging up to \$25,000. The Festival has been painstakingly designed and the idea enthusiastically received throughout the music industry. It is being heralded as a long-overdue and precedent-setting event.

For more than twenty years, song festivals have been held in many parts of the world — San Remo, Italy, Rio de Janeiro, Brazil, Bratislava, Czechoslovakia, and elsewhere in Europe, South America and Asia, where they have become traditional major attractions, drawing very large audiences.

The American Song Festival will differ from other festivals in one very important area. Whereas others schedule their competitions by invitation only, The American Song Festival will be open to the entire American public as well as to recognized professional composers of popular songs.

Because the final thirty-six selections will be a refinement of hundreds of thousands of entries, drawn from established professionals plus the works of talented composers heretofore unknown, the four-day festival is expected to produce an unmatched level of compositional performance.

To do justice to the new works, the producers will present the compositions under ideal circumstances. The finest artists in their performing category will be invited by the producers to interpret competitive compositions as well as their own best known works in one of the most beautiful and well equipped performance facilities in the United States.

INITIAL ANNOUNCEMENT BRINGS OVERWHELMING RESPONSE

The grass roots effects of the Festival are already being felt. Early in January, the first announcement of the Festival appeared in the press. The immediate response was overwhelming, and far surpassed the expectations of the Festival's organizers. While it was originally estimated that 250,000 entries would be submitted, that figure now goes beyond the million mark.

High school and college students, Wall Street bankers, Idaho farmers, prison inmates, housewives and people from all walks of life, age ranges and

economic brackets sent in over 8,000 songs after having read the first stories in their local newspapers. Compositions have been arriving at Saratoga from all over the United States — from people whose occupations include forest ranger, lady cop, anthropologist, circus clown, short-order cook, karate instructor and office workers by the many dozens.

The American Song Festival is living up to its promise. It is truly open to all.

THE SITE

Saratoga is steeped in tradition, myth and fantasy. Once the revered watering place of the Iroquois Indians, and known to them as The Medicine Springs of The Great Spirit, the lush Saratoga region was an early bone of contention between Indians and whites, French and English, and was finally won by the Americans in a decisive triumph of the Revolutionary war.

At the turn of the century it was transformed from a primitive spa to America's most famous and fashionable pleasure resort, catering to high society.

Great hotels sprang up and were peopled by multi-millionaire railroad magnates, Wall Street tycoons and celebrated favorites of the theatre and the arts.

THE COMPETITION

Because The American Song Festival is designed to give recognition to both amateur and professional composers of popular music, the competition will be broken down into two categories: professional and amateur with professionals judging professionals and amateurs judging amateurs in the preliminaries, and separate but equal prizes going to winners in each category.

For purposes of this competition the definition of professional is: "any member of a performing rights society, such as ASCAP, BMI, or SESAC."

Prizes

First prize winners of both professional and amateur competitions will receive \$50,000 and a grand piano embossed with the Festival seal.

Each of the 34 semi-finalists will receive \$1,000 cash. All finalists will receive air fare and accommodations for the duration of the festival.

Over 1/4 million dollars in merchandise will be given away during the competition to entrants.

Screening Procedure

Entries will be received from March 1st to May 1st. A 100-member paid professional staff will be housed at the Gideon Putnam Hotel in Saratoga to screen all entries from May 15 to June

1st. The panel will consist of music business professionals with representatives from among artists, composers, record producers, arrangers, music publishers, performance rights societies, record companies and music critics. Music students will also be among those screening the amateur entries.

The entire screening procedure and competition will be supervised by Marden-Kane, the national contest judging organization.

While other festivals have often been accused of making advance selections of finalists and winners before the competition is over, or even begun, The American Song Festival, by means of an impartial national contest judging organization, will insure each competitor that his or her work will be screened according to the pre-ordained procedures set forth in the rules and design of this competition.

Monies for prizes will be held in escrow and procedures concerning all prizes will be supervised by an outside, national accounting firm, such as Price Waterhouse.

Judges

Judges of the thirty six semi-finalist compositions and the two grand prize winners will be selected by the Festival's Board of Directors. A panel of 15 judges will be comprised of top echelon members of the music and entertainment fields whose judgement and background will be of unquestionably high standards. This panel will be named at a later date.

In both phases of the screening process, amateur and professional, entries will be judged on the criteria of originality of composition, musical content and lyric content.

RULES AND REGULATIONS

1. The competition is open to all persons who are citizens of the United States. Entrants under the age of 18 must have parental consent.

2. Any entry submitted to the competition must be an original musical composition with lyrics, and each entrant agrees to hold the American Song Festival free from any and all adverse claims as to disputes arising over said authorship.

3. A work submitted for competition must be recorded on cassette tape and accompanied by the complete lyrics in the space provided on the entry form.

Entry packets will be made available in retail music stores and by direct mail advertising, or by writing to the American Song Festival, Saratoga Performing Arts Center, Saratoga Springs, New York.

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and the legend of

LITTLE RICHARD



Little Richard began life as Richard Penniman, born into a family of 11 other children on, Dec. 5, 1935, in Macon, Georgia, the home town of two other prominent rhythm and blues performers: James Brown and Otis Redding. The liner notes for his story of singing for pennies on street corners and investing the money in piano lessons. He also sang in a church group, an influence which left as marked an imprint on his singing style as it has on the similarly gospel-grounded Sam Cooke, Lou Rawls and Aretha Franklin.

He became Little Richard at age 8, entering a talent show under that name (He won.) His album says he joined a traveling medicine show at the age of fourteen, singing, dancing and playing piano and selling herb tonic for \$2 a night, and it's from then on that he really remembers life as a struggling musician.

Eventually he left the medicine show and went on his own "I had my own band," he recalls. "I was packing houses. I was playing for high schools and Elks Clubs and barn dances."

During this period, he recorded eight songs which were later issued on RCA Camden, but none of them contained the fire of his later performances and none caused any stir.

Then he sent a tape of a song called "Wondering" to Specialty Records, where it fell into the hands of Bumps Blackwell, a band leader and producer who had worked with Sonny Knight and the Chimes for Specialty.

"I don't know where Richard recorded this tape," Blackwell says, "but all I could hear was his voice and all those church turns (gospel-style phrasing) ... and at the same time there were no gospel singers who would sing any pop. I told the head of Specialty, 'This cat's a gospel singer.' He said, no he ain't. That's Little Richard.

"So I went down to New Orleans to meet Richard. When I got down there, this cat was at the distributor's and the distributor said, 'Hey, man, this boy's down here waiting for you.' When I walked in, this cat had this little shirt cut off to here (he gestures midway up his arm), hair waved, hair up to here (his hand floats half a foot over his head). I say 'They sent me all the way

"Tutti Frutti"

BY MARTIN FREDERIC

down here! Okay, we're going to the studio.'

"We go the studio and cut three or four tunes. And this studio was no bigger than this room right here." This room right here is a normal-size motel room, somewhat smaller than the control room for most studios. "Richard's voice was so big that when he hit that mike, the needles went like this (this indicates an arching fist which smacks in his palm.)

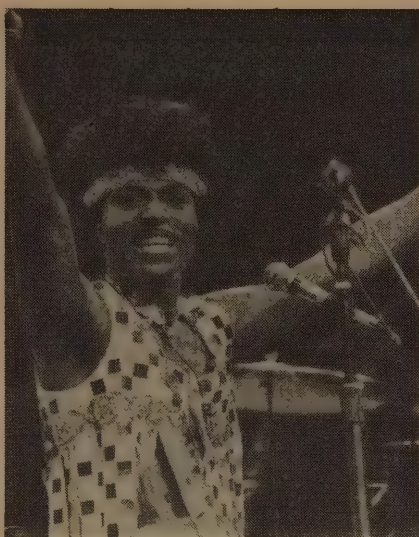
"So over here in the corner was a piece of cardboard, and we couldn't let him sing this way into the mike. I had to make him sing across the cardboard facing this wall. I had Lee Allen and those cats blowing. The piano mike was picking up the saxophone and the baritone was blowing into the piano. And you can imagine when this cat started screaming what was happening. And when he plays the piano and screams, well forget it.

"We cut about four or five numbers and then we went to get something to eat. And when we went to get something to eat, boy, was I worried, asking, 'What am I going to do?' Cause we didn't have anything. These sweet numbers didn't have that thing. They were great, but they didn't have that thing ... see? We went over to this place to eat and the place was empty — the Dewdrop Inn — and this cat got up to the piano and began singing 'Womp bump a lu mop a bump bam boom.

It was the most important moment in Little Richard's career, but the 'womp bump a lu mop a bump bam boom,' like the first primitive light bulb, needed some developing before it landed in the hands of record buyers as "Tutti Frutti" eventually would do. At that stage, the remainder of the song consisted of bawdy lyrics which would have given radio programmers acid stomachs.

Back at the studio, Bumps Blackwell recalls, "There was a little girl who looked like six o'clock. That was the most pitiful looking girl, and she had songs stacked this high and every song she sang to me was like Dinah Washington's 'Blow Tom Blues'.

"The music was terrible. But her lyrics were out of sight. So I brought her out and said, 'Look, I want you to listen to this song and write me some



lyrics.' And this cat's going, 'Well, I can't do it that way.' I say, 'What's the matter with you? You got a grudge against making a name?'

'I had to turn his back to the wall so he couldn't look at the girl sitting there. Here this girl's got 'leven'leven kids and she ain't got no money and she's hungry and he's got a hit here and he ain't going to play it. I closed the door, got everybody out and told them, I said, 'Look here you turn your back, you play, you just forget what you heard and you write me some lyrics to this music.'

"Richard sang that song "Tutti Frutti" with these dirty lyrics two or three times to this chick.

"So we went back to finish our



second session. We had eight songs finished with 15 or 20 minutes to go and this chick comes up and puts these new lyrics in front of me. I remember the musicians were packing up their horns and leaving. So I went up there and said, 'Look here, Richard, you got to sing it.'

"Richard said, well, he wanted to sing the song, see. Don't you know we went back in there and in 15 minutes did two takes. And that changed the whole scene."

"Tutti Frutti" was a smash, followed by "Long Tall Sally", "Slippin and Slidin'", "Rit It Up", "Ready Teddy", "The Girl Can't Help It", "Jenny Jenny", "She's Got It", "Heeby Jeebies", "Good Golly Miss Molly", "Lucille", "Hey, Hey Hey", "Keep-a Knockin'", and "Oh My Soul". Many of them were two-sided hits, a rarity in an era of generally dull production when one-shot artists were the rule. He and Chuck Berry and Fats Domino dominated the Top 10 in rock until the explosion of Elvis Presley, which made it a foursome.

After becoming phenomenally successful, he retired from the business in 1957. He was on an airplane, the story goes, bound overseas and one of the engines caught fire.

"Lord, I saw them flames and I wasn't ready." He vowed that if he were saved he would study and become a minister.

He enrolled in Oakwood College in Huntsville, Alabama. He majored in theology. He says of it now: "I always wanted to know about God. I could be a minister now, I know it. But I don't think I should be a minister until my life gets into harmony. I love God and I will always love God. But I think there are too many fakes and phonies that are playing with Him. Man, I can't play with God. When you become a minister normally, you've got to be straight and clean. I can't make it right now, but a little later I'll be willing to. One day eventually I hope that I can settle down, but right now I don't want to be a hypocrite."

We're inclined to think that whether or not he actually ever wears a "collar", Little Richard is certainly one of the best ministers of good will that the world has today.

CP

HOLLYWOOD

and 'Round The World

With JOYCE BECKER



New York — Avco recording artists The Stylistics will make their major New York nightclub debut at the Copacabana from May 24 to June 6. Currently on the pop and soul charts with "Break Up To Make Up" and their "Round 2" album, The Stylistics have recorded one hit after another for the past two years.

Excellent performers, The Stylistics always have a full schedule of personal appearances, which are booked by Universal Attractions in New York. Among their million sellers are "You Are Everything," "Betcha By Golly Wow" and "I'm Stone In Love With You."

Hollywood — In their 17-date followup to their most successful American tour, Grand Funk Railroad played to over 125,000 people and grossed nearly a million dollars, announces Andy Cavaliere, the group's manager.

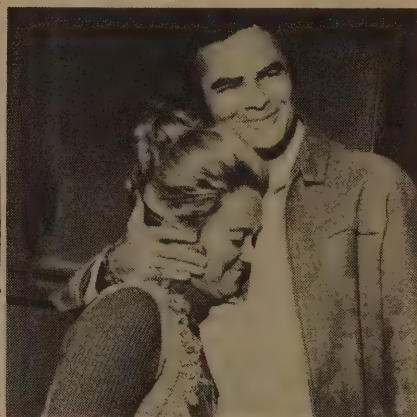
This by - popular - demand tour began at Shreveport, Louisiana and ended in Columbia, South Carolina. Along the way, GFR broke the house record set by Elvis Presley in Little Rock, set a new record in Winston, Salem and exceeded by 1500 people the attendance mark set by Jethro Tull in Savannah. Thirteen of the seventeen dates were sold out and the others were all near - capacity. The group's future concert and recording plans will be announced shortly.



Simply The Edgar Winter Group!

Hollywood — Capitol Records has signed the Kingsmen to a long-term exclusive recording contract announces Mauri Lathower, Vice-President, Artist and Repertoire. Initial product from the group will be "You Better Do Right" b/w "Today," both original tunes currently being readied for release this week.

In 1963, the Kingsmen entered into a highly successful musical career via their single and subsequent album, "Louie Louie" which remained on national charts for 131 weeks. After five years of recording and thousands of personal appearances, they retired to explore individual musical areas.



Burt Reynolds not only won the heart of Dinah Shore ... but our Joyce, as well!

In 1972, at a reunion, band members Barry Curtis, Steve Friedson, Mike Mitchell and Dick Peterson found that their newly developed ideas complimented each other to the point that their reunion became a reformation. They enlisted the services of bassist Fred Dennis and spent the past year recombining into a powerful musical force.

Along with management firm Reb Foster Associates, Inc., the Kingsmen are currently planning a return to the concert stage.

HOLLYWOOD — Wayne Rogers, co-star of the zany "M*A*S*H" television series, doesn't expect to make any "best-dressed" lists.

He owns only one suit and one overcoat. He bought the coat in New York 17 years ago when he and Peter Falk roomed together as struggling young actors.

"Trouble is," says Rogers, "it was too short for me and too long for Pete."

LONDON — Glen Campbell is on his first concert tour of England; and features appearances at London's Royal Festival Hall and the Palladium, according to the promoters, Ember Concert Attractions.

Anne Murray is joining Campbell on the concert bill, including Royal Festival Hall and the Palladium.

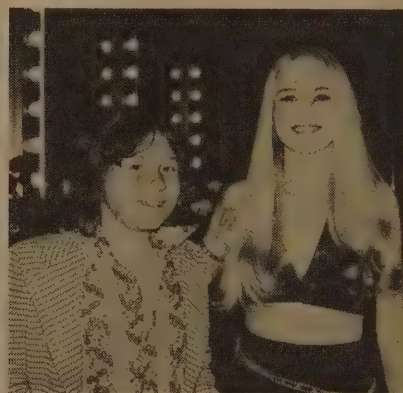
A pair of dates in Frankfurt, Germany, have been added and other performances on the continent will be scheduled if Campbell decides to extend his visit overseas, said Ember head Jeffrey S. Kruger.

HOLLYWOOD — Michael Constantine, who plays the high school principal in "Room 222," has written a script about kids on probation which he hopes will become a series.

"I did six month's research in the Los Angeles Probation Department talking to kids, reading rap sheets and listening to hearings," Constantine said. "My long distance dream for this script is that it would be turned into a series."

Asked if he would give up acting, Constantine replied: "No. Acting means I don't have to write for a living, which means I can be more independent about what I say."

HOLLYWOOD — Susan Brown, who plays Constance Carson on "Return to Peyton Place," decided she wanted to be an actress after she made her debut as the back end of a donkey in a fourth-grade class play.



Danny Bonaduce, who not only stars on "The Partridge Family," but now records on MGM Records ... stopped in to see song-bird Beverly Bremers during her Coconut Grove appearance in Los Angeles.

HOLLYWOOD — "Heaven on Earth" Advisory:

Requests for square inch parcels of Heaven on Earth, with the compliments of Black Oak Arkansas, are arriving daily by the hundreds and now total well into the thousands.

Consequently, there's some delay in acknowledging these letters and cards and, when the deeds are delivered later this month, there'll be an additional delay in getting them out to people.

So, patience, feel a bit sorry for Kathy (who's in charge of processing), and the request address remains: Black Oak Arkansas, 260 South Beverly Drive, Suite 206, Beverly Hills, California 90212.

HOLLYWOOD — Patricia Morrow, who stars as Rita Jacks Harrington in "Return to Peyton Place," made her acting debut at the age of three months when a baby was needed for the film "Marriage is a Private Affair" with John Hodiak and Lana Turner.

When Pat was seven she appeared in "Roar of the Crowd" with Ida Lupino.

Her 'teen years were filled with more than 100 shows on television, stage and radio, in addition to 12 movies.

Pat, now in her 20's, is attracting new fans as co-star of the 20th Century - Fox Television's daytime drama over NBC-TV. At night she attends law school.

"When I'm in my thirties, I hope to be practicing law and preparing for a new career — politics," she says.

New York - Argent, one of Britain's foremost rock bands, has set a unique schedule for their forthcoming 10 week U.S. tour. Believing that many groups from over-seas schedule excessively long tours, leaving them tired and unable to perform at their best during the latter stages, Argent has arranged a ten-day break in the middle of the tour so that they can maintain the same high performance levels throughout.

The Epic group, whose "Hold Your Head Up" topped the charts during their last tour, will make concert appearances throughout the U.S. from March 23 to April 22. Leaving their equipment in this country, the quartet will return to their homes in England until May 3. They'll resume concerts from May 4 to June 3.

Argent will be sharing the bill with such artists as the Beach Boys, Santana, the J. Geils Band and the Kinks.

HOLLYWOOD — Yale Summers, who stars as Rodney Harrington in the daytime TV drama, "Return to Peyton Place," calls himself a swim freak. Even during the winter months he takes a daily dip in the family swimming pool.

New York - Hugo & Luigi, VP's and Chief Operating Officers of Avco Records, have announced that the label has re-signed their top-selling group, The Stylistics, to a new, long term contract. The five man vocal group from Philadelphia has had a phenomenal streak of hits on Avco, including three gold records of 1972.

The million-plus sellers for the Stylistics

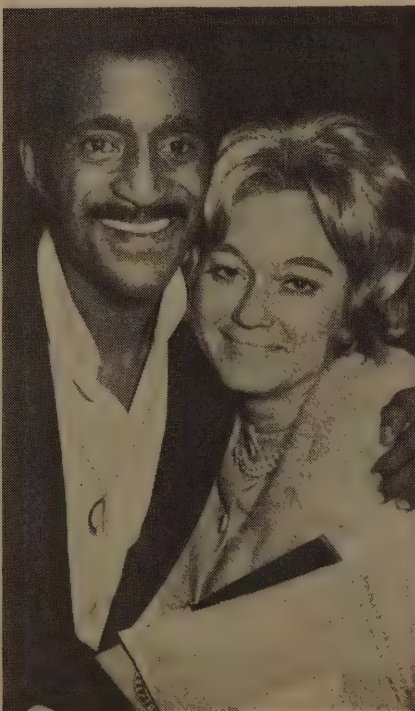
are "You Are Everything" and "Betcha By Golly Wow," both from the group's first LP, "The Stylistics," and "I'm Stone In Love With You" from their "Round 2" album, which is currently on the charts. "Break Up To Make Up," their latest hit single, was written, arranged and produced by Thom Bell, as were all the group's previous hits.

The Stylistics have been the recipients of virtually every top award from every quarter of the record industry. Outstanding performers, they rarely have more than three consecutive days off in their busy schedule of personal appearances, which are booked by Universal Attractions.

HOLLYWOOD — Dot recording star, Donna Fargo, was the recipient of four awards (every category in which she was nominated) at the 8th Annual Academy of Country and Western Music Awards held February 26th at the John Wayne Theatre at Knott's Berry Farm in California.

Donna, who was the top winner in the Country and Western field was named "Top Female Vocalist Of The Year." Her album HAPPIEST GIRL IN THE WHOLE U.S.A. won "Album of The Year." HAPPIEST GIRL IN THE WHOLE U.S.A. was picked as "Song Of The Year" and it was also named as "Single Record Of The Year."

COLORADO ... The Colorado Chamber of Commerce must be the happiest people in Denver. No sooner does "Rocky Mountain High" start to come off the charts than Bell Records' HOD & MARC release their super single "In Colorado".



Leave it to our Joyce Becker to capture one Sammy Davis Jr. after a recent performance at the Sands Hotel in Las Vegas, Nevada.



One of the most versatile composer / musician / singers around is Bobby Scott, seen here with top soul singer, Jerry Butler. He is the composer of "A Taste of Honey" and "He Ain't Heavy, He's My Brother".

HOLLYWOOD — Emmy-award winner Karen Valentine of 20th-Fox TV's "Room 222" series, claims nothing can beat a home-cooked meal. To prove this, she recently gave a dinner party for 16 friends and cooked and baked everything that was served in the five-course meal.

"I usually double the recipes and this leaves me plenty of food to freeze," she says.

"It's economical and very easy when unexpected guests drop in."

WASHINGTON, DC ... Is it possible for THE 5th DIMENSION to become bigger than they are now? A month ago we would have figured that these fabulous performers had done it all, but since the announcement of their forthcoming tour of Turkey, Romania, Poland and Czechoslovakia under the aegis of the U.S. Cultural Presentation Program and the rave from Secretary of State Rogers, it seems that everyone wants them all at once.

HOLLYWOOD — Wayne Rogers, who as Capt. John F. X. ("Trapper John") McIntyre is a nominee for the title of the Korean War's best and wackiest Army surgeon in the "M*A*S*H" TV series, actually is a graduate of Princeton with a degree in history. Wayne is one of the few Ivy League graduates today who made it big as an actor. The only others Rogers can recall are Jack Lemmon (Harvard), James Whitmore (Yale) and Jimmy Stewart (also from Princeton).

Further grinding the Ivy League specter of propriety into the dust, Rogers owns but a single suit and overcoat. When he seldom purchases a sportcoat, he wears it until it becomes threadbare.

GIP

? ? WHO SAYS ? ? DAWN ISN'T HEAVY?

BY DANIEL GIBBS



"I know people used to label us 'bubble gum' and strictly for the teeny-bopper set," says Tony Orlando, leading force behind Dawn. "They'd shake their heads and say, 'Not heavy, man.' But I'll tell you right now, I'm not going to apologize for it. We're entertainers, first and foremost, not politicians or social workers. And when we can get an audience stamping their feet and clapping in time to the music — that's heavy!"

All the same, new things have been happening for Dawn in the past few months, ever since the release of their chart-topping elpee, "Tune Weaving," and number-one single, "Tie A Yellow Ribbon." The sound, the feeling — and even the audience — has, indeed, become heavier. Up until that point, Tony confessed to us, "Our audience was mostly over - thirty-five or under twelve. And again, I'm not apologizing. They're a great audience."

And the fact is that Dawn has managed to sell over 15 million records and hasn't been off the charts in the past two years, whoever their audience might be. "The really crazy thing is," he laughs, "every time someone from that vague, in-between age group came to a concert or accidentally heard one of our records, they'd always be so surprised. You know, it was, 'Wow! We love your records!' Since 'Tune Weaving,' I guess some of them aren't going to be so surprised anymore."

Tony says it a little wryly, but there can be no doubt he's very pleased with the new direction the group is taking. He calls it "expanding into a more 'Shaft-like'

sound," and he confesses it's gotten them out of the old bag, which had become pretty confining, and into a new one. But starts to spout such words as "more relevant" and talking about "messages" and "important" and he does bristle.

"We're still stand-up performers, entertainers," he insists. "Sure, I'm glad we're not locked into any one bag anymore. But I'm so tired of defending myself as an entertainer. We don't write our own songs. We pick songs we think are great, and do them our own way, the best that we can. As long as we do it well — it's relevant."

"We don't want to preach psychology or the bible. We want to give good fun and entertainment. And that's what this break into a new kind of audience means to us. It means we can be more flexible with our material and with our talents. But we're not above it. We're *with* the audience."

"You know," says Tony thoughtfully, "entertainment is a giving business, and that's what we like about it. Some performers just *take*. They have this attitude toward the audience — 'Get into me, because I'm not going to get into you.' That's not what we're about. We love the audience, and we want to get into them."

Which may be the reason Dawn wants so very much to get into national television. As entertainers, with a full show to put on, it's the natural place for them to be. Their appeal, they feel, is basic. They did appear on the "Mike Douglas Show," and made their first national TV appearance last March 28 — and they loved it, and were loved so much — you can start looking for them more and more. And like they say, with no apologies.

"We've paid our dues in the music department," says Tony. And they certainly have. For most people, their love affair with Dawn goes back to their three - million - record seller "Knock Three Times," though some remember their first smash, "Candida." But their experiences and expertise in the music field goes way, way back before that.

Joyce Vincent and Telma Hopkins, the other two thirds of the Dawn team, were about the most popular backup singers in the recording business before they joined forces with Tony to create Dawn. Motown Records and Holland - Dozier - Holland used them constantly. Their voices can be heard on the hit records of such artists as Johnnie Taylor, Freda Payne, Edwin Starr, R. Dean Taylor, David Porter, Marv

Johnson and Frijid Pink. Telma was an original member of the Isaac Hayes backup group Hot Buttered Soul for three years.

Even now, when Joyce and Telma have time off from touring or recording, they're still in demand for session work. It wasn't so long ago, in fact, that they backed Dionne Warwick on her album. Actually, all three had been so busy and successful at their individual endeavors, that it was a full year after their first hit that they even began making personal appearances. They'd become the second biggest sellers of singles without having made a major concert tour or TV appearance. And their first concert, when it finally came, was at Carnegie Hall. They've been on call, right around the entire globe, ever since.

And Joyce, as it happens, has been doing double duty as wife and mama as well as an entertainer. In case you didn't know it, she's Mrs. Tony Orlando in real life, and there are two sons to look out for as well as one husband.

Tony, a New York boy from Hell's Kitchen, has settled his little family in North Bergen, New Jersey. Son Kenny's the oldest and, "He's definitely headed for musician time," says Kenny. "He plays guitar, piano — and records," he laughs. "But records will teach you more about music than any teacher will. A teacher can teach you about the notes, but the records give you the feeling. Nobody can teach you that. You have to keep hearing it."

But Tony's not into giving Kenny any advice at this point. "I'm away from home so much," he says, "that when I'm there, I want to be a father, you know. For us, it's sports talk, or girl talk or school talk." But while they may not talk much about music, Tony does have to say he's good. "He'll probably be a super star."

For youngest son, baby Jon, it's a bit soon to tell. But if he's anything like his dad, it won't be long. Tony, 28, has been in the business since, "I was a big fifteen." He started with Carole King and a little number called, "Together," when she "was a big eighteen."

His first albums and singles during this period, including "Halfway to Paradise," were produced, arranged and written by Carole King. Then composing team Barry Mann and Cynthia Weil wrote "Bless You" for him, and it became the number-one hit in England.



There's no doubt that the Misses Joyce Vincent and Telma Todd from Highland Park, Detroit, and Mr. Tony Orlando from Hell's Kitchen, Manhattan, could have each made it very big — and all by themselves. But they're much, much happier together. They were recently named the Most Popular Group in England, Italy, France, Germany, Australia, South

America and Japan! And if that's not enough, England's "New Music Express" voted them the Number-One Vocal Group in Europe. They've toured Europe twice, with return offers still pouring in.

Dawn has traveled a long way together — and they're aiming to go further still. "Our direction," says Tony, "is to be consistently good. We have it on a nostalgic

level — and we aim to appeal to all levels.

"Without sounding corny and cliché," Tony says softly, "we love what we're doing. There is no greater satisfaction than making music that an audience likes. I guess that's our message ... the one thing we hope we're always saying ... the one thing we hope that everybody is aware of."

CTP



LET'S EXAMINE BREAD

A rock music joke used to go like this: where other groups would get a Gold Record for selling \$1 - million worth of albums or singles, the members of Bread would receive a piece of Toast.

Only a chuckle-maker, but, were it true, Bread's David Gates, James Griffin, Mike Botts and Larry Knechtel would have their own crunchy, delicious loaf by now, and pass the butter again, please.

They have Gold Records galore.

They have earned designation as "decathlon champions of rock music," because they do more of everything and just about anything better than most.

And, this month (May) Bread takes itself overseas, to England and the continent, where they've never been before, preceded by a reputation and record sales success that is harbinger of greater glory still for the group voted tops of '72 by prestigious *Billboard*, the industry arbiter of facts and standards.

The itinerary includes Royal Festival Hall, a grand auditorium that few contemporary groups are permitted to play nowadays, but no one was surprised when the barriers were removed for Bread.

They've come to be known for a brand of music that defies categorization. It appeals to all age groups. Whether aired on a station that specializes in the hardest rock or the softest harp, a Bread composition works.

It's been that way since the first album appeared, promptly portending to greater glory, and gave rise to a million-selling single called "It Don't Matter to Me."

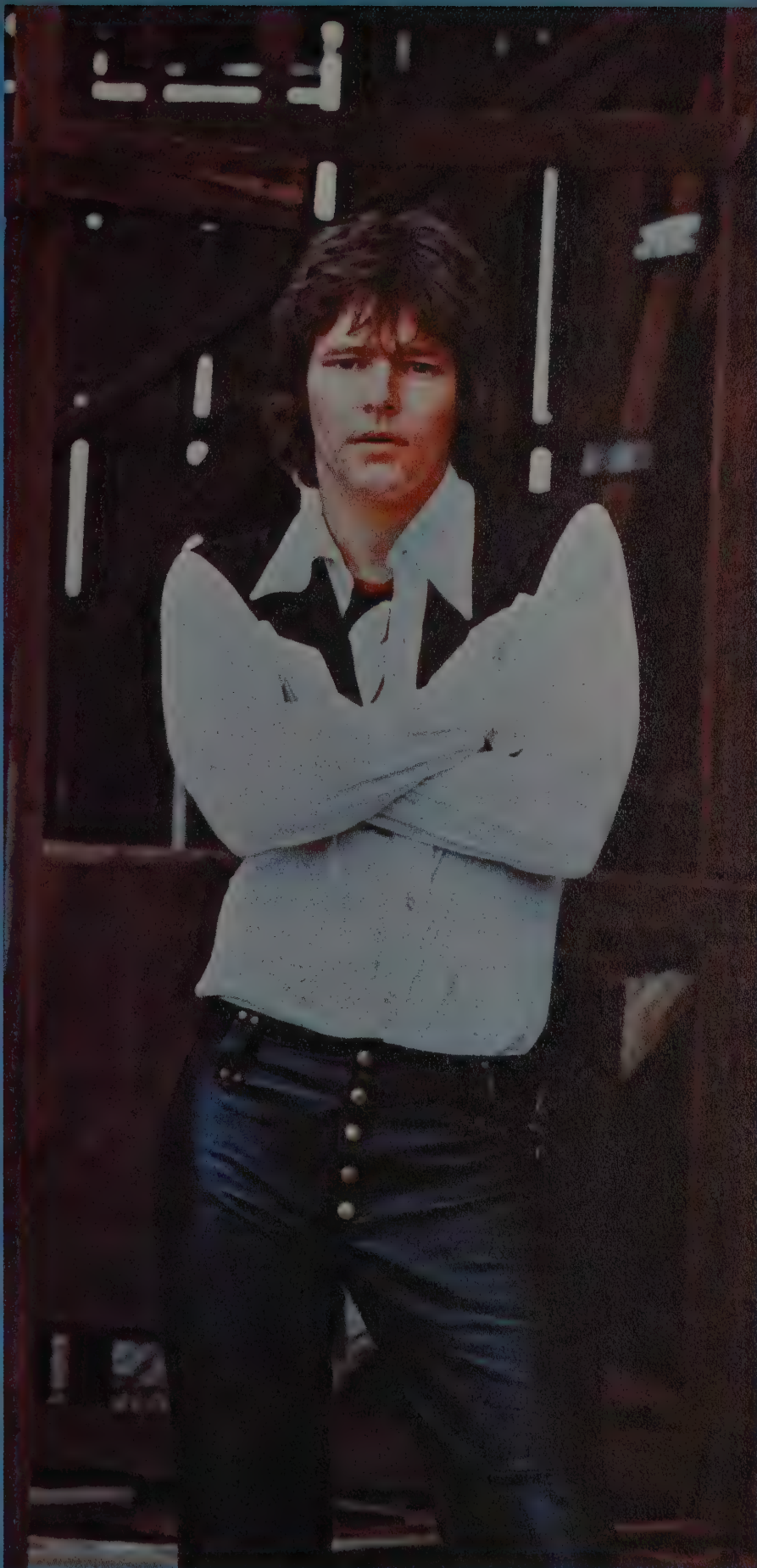
This happened to be a composition by David Gates, who shares the writing and the production responsibilities with Jimmy Griffin, (they sing lead on their own songs, by the way), and it gave focus to what might be termed Bread's philosophy:

"And it don't matter to me, if you take up with someone who's better than me. 'Cause your happiness is all I want."

Happiness. Selfless love. Dedication to the welfare of others. It's an ingrained direction, always evident in some form, even in the more recent single triumph, "Aubrey:"

"I'd go a million times around the world just to say, she had been mine for a day."

As one writer reported about Bread recently, "They give pleasure that lightens a drab world and replace tedium with joy. In this age



Jimmy Griffin



Mike Botts

of uncertainty, it is perhaps the highest calling of all. Maybe it always has been."

Certainly so with Bread and why, perhaps, they have endured over three years, risen to Number 1 prominence, and — when it came time to make an accounting — landed that "decathlon champ" ranking.

Let's examine the statistics and such adding up to 10 categories of excellence:

Songwriting, of course — Bread songs are written by members of the group; *Arrangements* — by Gates; *Record Production*, by Gates, with the assistance of Griffin; *Musician-*

ship — All four are among the most respected musicians in the industry.

Airplay — A Bread hit has been on radio playlists without interruption since the group's first smash, "Make It With You;" *Record Sales* — Gold upon Gold, as well as a Platinum LP for "Baby, I'm-A Want You;" *Concerts* — Just look at the attendance figures; *TV and Motion Pictures* — As examples, they starred on the primetime "Love, Love, Love" NBC-TV special, and Griffin was a writer "For All We Know," the theme from the film "Lovers and Other Strangers."

Awards and Honors — Griffin

won an "Oscar" for "For All We Know," the only rock composer performer ever to grab an Academy Award; *Polls* — That Number 1 finish we mentioned earlier.

Now, really, who are they and how did they get together to form Bread... *DAVID GATES* functions on a number of different levels all at once for Bread. Apart from serving as the group's primary spokesman, he writes much of the material and arranges and produces all of it.

Gates grew up in Tulsa, Oklahoma, where his father was band and orchestra director of public schools and his mother taught piano. Two older brothers

and a sister all play instruments.

He was taking violin lessons from the concertmaster of the Tulsa Philharmonic at four, ultimately became proficient with a number of instruments. While attending the University of Tulsa and the University of Oklahoma, Dave first formed rock bands that played local high school and college dates.

Gates headed for California after his junior year, \$200 in his pocket. He wrote lead sheets and cut demos for a music publisher by day, played guitar by night in local clubs. He fell into arranging for Duane Eddy, the Ventures and then artists such as Glen Campbell, Merle Haggard and Buck Owens.

He arranged Glenn Yarborough's hit version of "Baby The Rain Must Fall," then wrote his own hit, "Popsicles and Icicles."

It was after he'd moved into record production and started working with a group called "Pleasure Faire" that Dave Gates met Jim Griffin and Robb Royer. Bread would be the outcome.

JAMES GRIFFIN was a youngster growing up in Memphis when he first picked up a guitar. By 12 years of age, he was composing songs. An earlier friendship with the Country music brothers team, Johnny and Dorsey Burnette, helped move Jim into the professional world.

He was 18 and living in Los Angeles when Dorsey brought Jim to Reprise Records. An audition led to contracts. Griffin stayed long enough to cut a few singles and an album, then moved to Imperial Records, where he continued to solo, do demos and studio work for other writers, act, and move into record production.

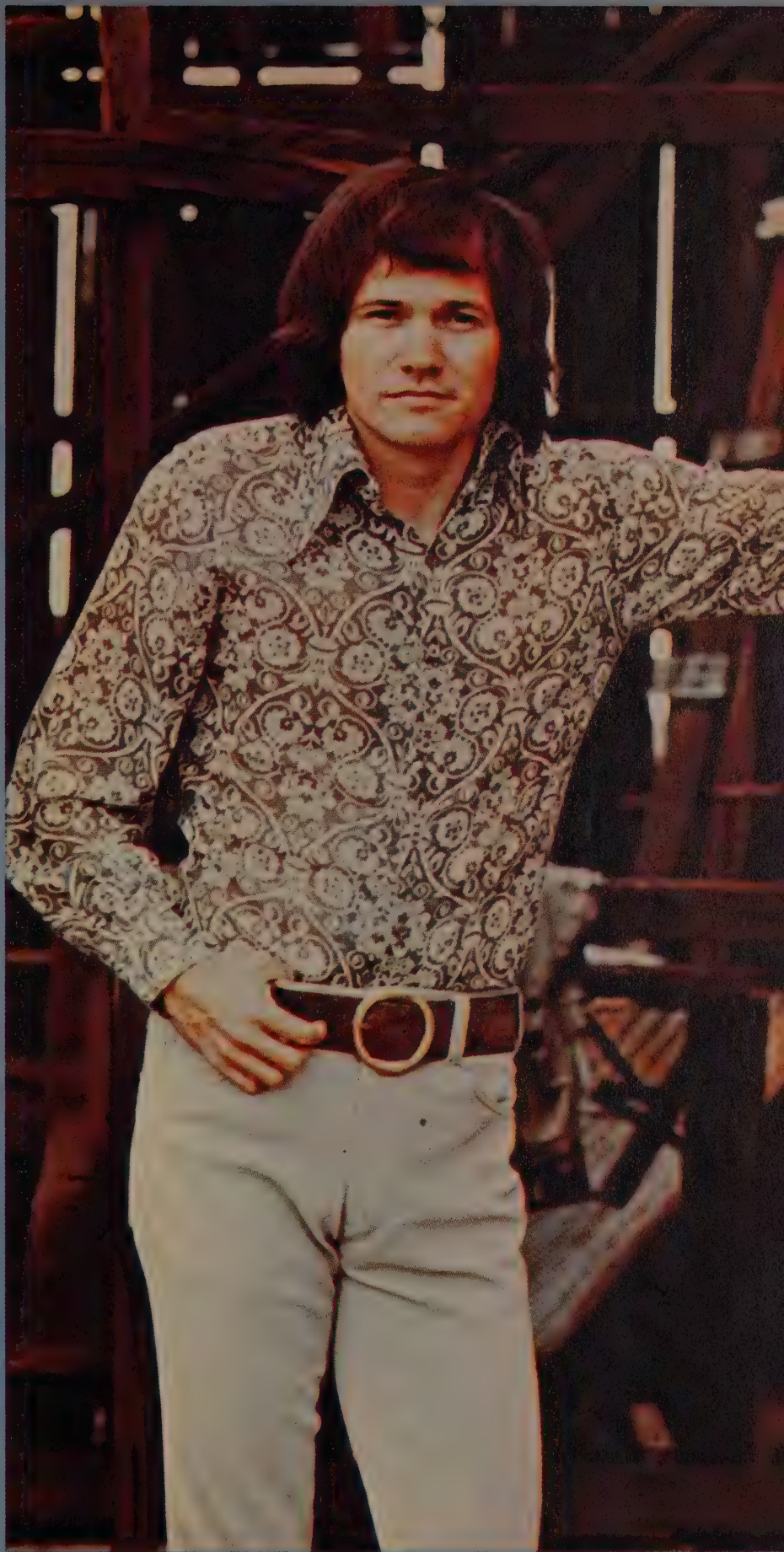
He wrote about 35 charts with Mike Gordon for various artists, including Ed Ames' chart hit "Apologize," before meeting and teaming with Robb Royer.

As "Arthur James," he participated in fabrication of the lyrics that went on "For All We Know" (from the film "Lovers and Other Strangers"), which went on to win 1970's Academy "Oscar." As James Griffin, his present writing activities include an original rock opera.

MIKE BOTTS, raised in Sacramento, Calif., was 11 when he acquired his first set of drums. At 12, he was a Musicians' Union member and playing weekend dance dates with a local band.

Mike joined Wes Montgomery's group at 15, worked five months

(continued on page 60)



David Gates

CHUCK BERRY:

"Hail, Hail, Rock And Roll!"

He appeared on the music scene almost 20 years ago — and kids who hadn't even been born then are still talking about him as though he were brand-new and shiny bright. He was there the day Rock and Roll was born — one of the founding fathers, you might say. But the guys who came later — the revolutionists who were to create progressive rock — claim that all that happened afterward, including the Beatles and the Stones, just couldn't have happened without him. Even the Beatles and Stones themselves say so.

And today, with the great Rock and Roll revival sweeping the country — even the world — his name and fame are greater than ever. The revival, in fact, is so huge, a movie is being done on it. Called "Hail, Hail,

Rock 'n' Roll," it not only stars this legend, its very title is taken from one of his song lyrics.

Just in case you've forgotten, the song goes like this: "Hail, hail, Rock 'n' Roll! Deliver me from the days of old. Long live Rock 'n' Roll! The feeling is there body and soul."

And the singer — just in case you've forgotten — is Chuck Berry.

Chuck Berry — who can ever forget the first time they ever heard him? The song was "Maybellene," and with it, a whole way of music was born.

And who can ever forget the first time they ever saw him — duck-walking and goose-necking across a stage, with his high pompadour and that crazy electric guitar, sometimes tucked up under one arm, sometimes

swinging like crazy across his body.

It was sheer, crazy showmanship that would set the style for all the greats to come. You had to be visual, you had to have a gimmick, a shtick — but an honest gimmick that expressed whatever it was you had to say.

And if Chuck looked a little weird — outrageous is a better word — like the weird guy in the Peter Pan ads who makes great peanut butter all the same — Chuck made the greatest music.

But most important of all, except for the actual music itself, was that electric guitar. That's what would change music for all time.

At that point in the history of music, some people were using electric guitars. But electric or not, most of them were just making the same plunking, picking, twanging sounds — or some, especially in Rock and Roll, used it mostly for beat. But not Richard. He could — and still can — make that old guitar whine and howl and scream — "Yooowwwwee!" from low to high. And he could make his voice do it, too. It was the first time anyone had heard anything like it — and it was the first time anyone had realized the full amplification and possibilities of the electric guitar.

In a sense, he ushered in the plugged-in, full-volume sound that dominated the sixties, and is still very much with us in the seventies. To paraphrase Marshall McLuhan, the media and message became one, and it was, literally and figuratively electric. And it's perfectly true, that much of that sound wouldn't have happened without Chuck. Certainly he, along with Little Richard, is the person given most credit for the direction music has taken.

Today, Chuck — still looking like a hip hairdresser gone amuck with genius — is dragging them into the concert halls and parks and theaters and record shops just the way he used to. Teenagers who couldn't possibly remember him back in the fifties pile in to see and hear — and sing along. They know all the words to his songs, and he often has ten or fifteen thousand voices singing right with him in concert.

Nor has Chuck slowed down on his recording schedule. And besides the Rock and Roll movie we mentioned earlier, he's scheduled for an appearance at the Montreux Jazz Festival in Switzerland, as many college concerts as he can fit in, a Carnegie Hall concert in N.Y., a Las Vegas sellout date.

It doesn't give him much time to

enjoy Berry Park, the country club and amusement park he built in Wentzville, Missouri, complete with a guitar-shaped swimming pool, a recording studio, a darkroom and videotape equipment, all for his various hobbies.

But that's okay with Charles Edward Berry, just as long as it's music that's taking up his time. That's more than a hobby or a mere pleasure — it's still his whole life as it has been from the day he was born, in 1931, in St. Louis, Missouri.

His parents sang in the Antioch Baptist Church choir back home and his three sisters played the piano. So it wasn't unnatural for young Chuck to start pickin' at the keys, and working out boogie woogie rhythms when he was just seven.

Always the performer, Chuck became interested in the guitar when a classmate backed him with one in a high school review.

Not exactly rolling in money, Chuck hunted himself down a six-string Spanish guitar and some instruction books for the grand sum of four dollars.

By 1952, he'd learned a lot and had formed his first group. They played clubs around St. Louis on weekends. But practical Chuck wasn't ready to take the big gamble just yet. He occasionally worked as a carpenter with his father and two brothers, who are all construction engineers. He also studied cosmetology, and was seriously considering becoming a hairdresser or a photographer — which may explain his own inimitable style and hairdo.

But just before the final commitment, he decided to take a vacation in Chicago. There he met the legendary Muddy Waters, who liked his style. Muddy suggested that Chuck see Leonard Chess at Chess records.

Chess apparently liked what he heard, and Chuck and his group made a record for the company. His first release was "Maybellene" — and the rest, of course, is history.

But what history! Between 1955 and 1958, the charts always carried a Chuck Berry record on the Hot Hundred. Often both sides appeared on the charts and sometimes two different records at the same time.

His very first personal appearance

tour was "101 nights in 101 days." He starred in such Allan Freed rock films as "Rock, Rock, Rock" and "Go Johnny Go," and his Newport Jazz Festival performance in 1958 was filmed for the classic documentary, "Jazz on a Summer's Day."

But Chuck's real bounty was for the listeners — all over the world by now. "Roll Over Beethoven" and "Rock and Roll Music" were special favorites, and were later recorded by the Beatles. "Round and Round," "Carol" and "You Can't Catch Me" were paid the same compliment by the Stones. "Memphis," "Johnny B. Goode," "Sweet Little Sixteen," "School Days," "Brown-eyed Handsome Man," "Nadine," "Almost Grown," "Too Much Monkey Business," "No Particular Place To Go," "Back in the USA," "Reelin' and Rockin'," "Thirty Days," and let's face it, we could go on for days and never hit bottom.

"...Rock 'n' Roll was the beginning," said Michael Lydon in *Ramparts*, "...of a mass state of mind (if not way of life) beyond race in America. No one fully grasped what was happening, but Chuck Berry seemed to have an idea. Of all the musicians, he was the one who best recognized these new American kids, and he loved and encouraged them. With an extraordinary leap of empathy, he knew and expressed their feelings, and they understood themselves through him. His songs were hymns to a generation..."

Or take Roy Hollingworth's critique of him in *Melody Maker*:

"You begin to wonder where today's bands would be had there never been a Chuck Berry. We certainly wouldn't have the Stones. He's more than just someone to pay homage to every now and then, for Chuck hasn't aged, he's right back where he was, and his music ain't dated in the slightest. There are no better credentials than that."

And there's no better homage to Chuck than one that's being paid to him right now. The kids have come back to him — a whole new generation — who think he's as fresh and new and original as the day Rock and Roll was born. And he is. "Hail, hail, to Rock and Roll" — and hail to the king, Chuck Berry.

CD

almost twenty years ago today...
Chuck Berry taught the lads to play...
and he's doing it again!

BY JOYCE BECKER



**CHUCK
BERRY**



The BEE GEES Phenomenon--WHY?

BY
BOB
MAGNUS



The Bee Gees, Barry, Robin and Maurice Gibb, began their recording career in England, on February 14, 1967, when "Spicks And Specks" was released. They had already scored repeatedly with number-one records in Australia, where they had emigrated from Manchester, but they decided to broaden their horizons and return to London. There, they met manager and agent, Robert Stigwood, who was at that time joint managing director of N.E.M.S., the company which managed The Beatles. "Spicks And Specks" was not an instant world wide hit, but it did help to get the Bee Gees name established.

The group's follow-up single, "New York Mining Disaster," was launched with a mammoth party in a London club in April, 1967. The record was a chart success both in Europe and in America, selling over a million copies, and letting the pop world know that the Bee Gees had truly arrived.

Then came "To Love Somebody" which was released in June, 1967, and by the time their first album was released in July, the Bee Gees was a household name.

The success of "To Love Somebody" was hotly followed by "Massachusetts" which rocketed to the No. 1 slot in the States. It sold a cool five million copies, and after that, there was no looking back.

The group's first U.S. tour took place that same lucky year, 1967, and they earned about \$50,000 dollars for their debut concert. "A bit of a change from a few bob in Manchester", recalled Maurice. The group went on from hit record to hit record, until 1969, when the Bee Gees, suffering from the pressures of work and a build-up of personality strain within

the group, split up for a while.

Robin Gibb became a solo artist, so did Maurice, while Barry wrote a mass of new material. The two Australian members of the group, Vince Melouney and Colin Peterson, went their separate ways. For a time, the Bee Gee fans were completely deprived of any new records.

By 1970, Robert Stigwood, who had since formed his own company, The Robert Stigwood Organization, was able to make the announcement everyone was eagerly awaiting: the Bee Gees are back together. All the differences had been settled, and the three Gibb brothers were anxious to get back to work.

Now, just over two years later, the Bee Gees have had numerous chart successes and No. 1 records, both in Europe, and the States, including two more gold records and two hit albums.

They have toured American cities, Australia and the Far East, where mass hysteria greeted them every time they walked onstage. There are negotiations in progress for a world tour and two new albums already in the can. So it looks as though the coming months are going to be extremely hectic for the boys... but it seems they like it that way.

In talking with the Bee Gees, we find that an important aspect of the Bee Gees song-writing career has always been the number of "covers" by other artists. In other words, who has recorded songs written by the three Gibb brothers.

The list of stars who have snapped up songs by Barry, Maurice and Robin Gibbs reads like the ultimate Who's

Who of Showbusiness ... ELVIS PRESLEY, FRANK SINATRA, TOM JONES, ENGELBERT HUMPERDINCK, DEAN MARTIN, VIKKI CARR, JOSE FELICIANO, NINA SIMONE, JANIS JOPLIN ... the list goes on and on.

It is a fact that there have now been well over a hundred songs penned by the Gibb Brothers "covered" in the States alone. "To Love Somebody", for example has been covered over 200 times, yet strangely it was not a monster hit for the Bee Gees themselves.

"Let There Be Love" was recorded by TOM JONES who also made his own version of "Words" along with ELVIS PRESLEY and FLORENCE HENDERSON. The number of artists who have recorded "Morning of My Life" is now well over 100.

Barry told us: "It is always a great

compliment when another singer chooses one of our songs, but it is a double compliment when it is a top name ... we have always rated Elvis Presley as one of our personal favorites and were knocked out when he recorded "Words."

The publishing division of the Robert Stigwood Organization Ltd., the group's management, agency and publishing company estimates that there have been seven to eight million of the Bee Gee's songs bought by the public from cover versions. And Maurice Gibb reckons that between them, the Gibb brothers have written well over 2,000 songs in the last ten years.

After sitting and rapping with the boys following their recent appearance at Philharmonic Hall in New York, I began to understand the

reasons for their remarkable longevity in a very competitive business. Of course, I had listened to their cuts for years. The thing that puzzled me was that essentially the Bee Gees sound the same as they did five years ago.

Usually this kind of sameness can be professional death for any group.

Seeing them perform in person, however, and once again being carried away by that mellow, romantic sound ... I began to dig it. The Bee Gees are the *most Romantic* group to come on the scene since the early days of THE PLATTERS. They've got a good sound going for them, and they are not about to tamper with it. Their audience range is unusually broad. It encompasses all ages and all types.

And it's pleasant. And by today's standards ... it's still a rarity. CP





BY
ESSIDA
SHIRLEE

BILL ANDERSON—



"Whispering Bill" Anderson, a Georgia disc jockey turned songwriter and entertainer, believes in the worth of his profession. His prolific pen has turned out more than 250 songs that have been recorded.

Bill contends that his songwriting is his greatest contribution to Country music. The fact that he has entertained millions and has had dozens of "Top Ten" Country records for the MCA Records people is secondary in his thinking.

"I would like to think that after I'm gone, people will still be singing the songs that I've written," he told this writer. His biggest songs include "Still," "The Tip Of My Fingers," "Once A Day," and "I Think I'll Go Somewhere And Cry

From Down-Home Poet To Actor!

Myself To Sleep."

"I like to think that maybe a hundred years from now someone will look back and say I was a pretty good writer and a poet of my time. This is the way I would like to be thought of in the distant future when I'm not even here to hear about it," he said.

Looking back, Anderson reflected, "You know, it is really weird. I didn't start out to be a singer. If I'd have set back 15 years ago and said that I was going to be on the Grand Ole Opry, that I was going to make records, that I was going to be in the Rose Bowl Parade, or that I was going to be on television, it would have been so dumb."

Bill has done all those things and more. The future holds a new challenge.

"I'm interested in this acting thing I've been piddling with. I hate to say it's a goal because I don't really know whether I can act or not. I want to go as far in that as my ability will let me go," he said, adding that he would never give up the music profession to do it full time.

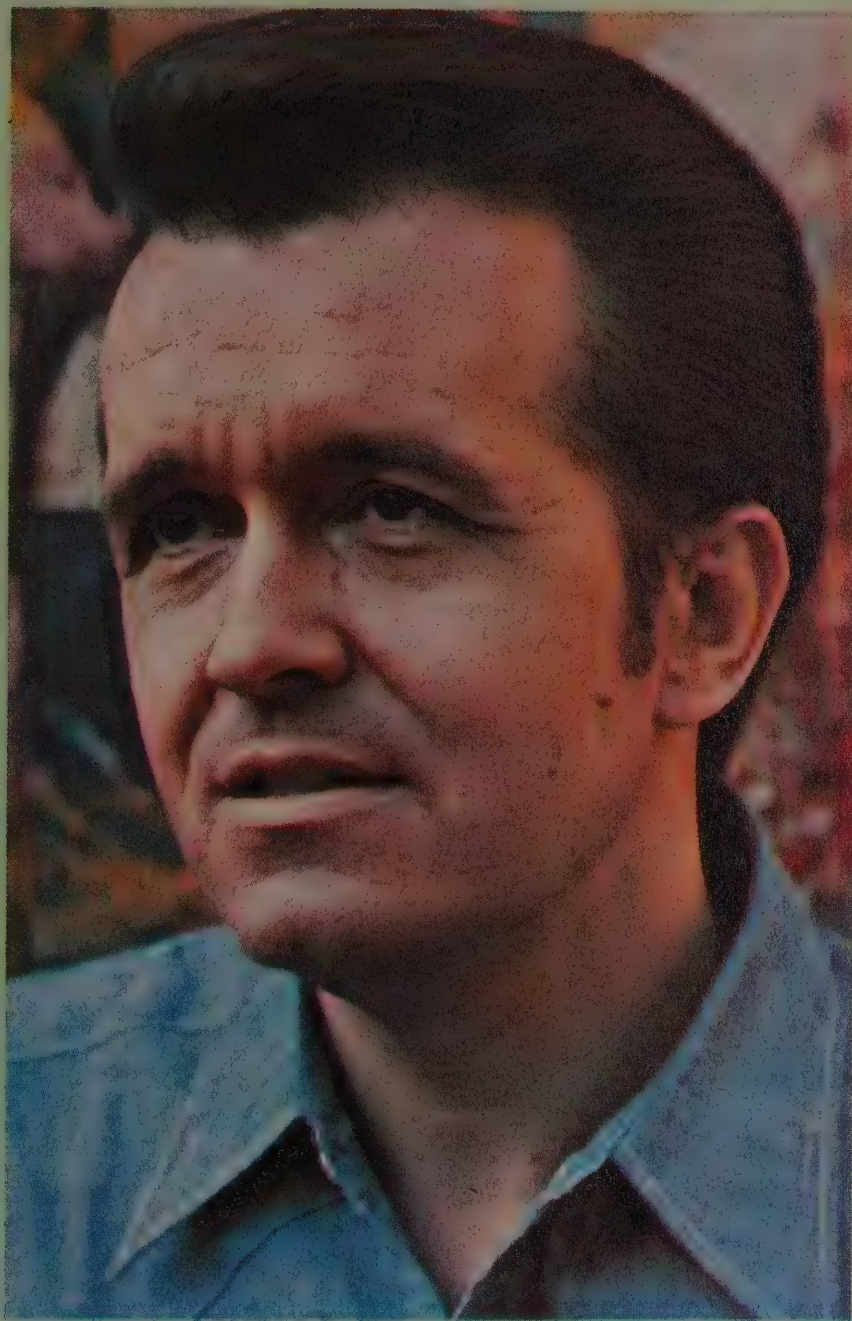
Anderson's most recent dramatic parts were on the television shows "Jigsaw" and "Alias Smith And Jones."

The 34 - year - old performer is known around Nashville as one of country music's most sincere persons. One reason is that he is still rather amazed with his success.

In 1957, he wrote "City Lights," a tune Ray Price recorded. The following year the song was voted the year's best and other singers were clamoring to record his tunes. However, the University of Georgia journalism graduate did not find immediate success as a performer.

A good part of his success he credits to touring with the likes of Faron Young and George Morgan. By watching them, Bill found his stage presence.

"George taught me a lot about being real with people while I'm on stage. He can take an audience and calmly wrap them up. Faron is a complete cut-up. He was no inhibitions on stage. I tried to take a little bit of what I saw in them and put it together for me because I



believe that is the kind of person I was," he said.

Bill believes his father gave him the most practical advice he ever received when he was just learning to play the guitar. When young Anderson would sing a song and attempt to sound like the artist that recorded it his father would tell him, "Be yourself. Sing it like you."

He has tried to live by that advice. "I don't have any delusions that I have a great voice, but I have a style and I believe that is the main thing I

have in my favor," he said.

Anderson's early soft ballads, like his million seller titled "Still," and his serious narrations like "Where Have All Our Heroes Gone" earned him the tag "Whispering Bill." It's a name that stuck, even though it doesn't always fit.

Bill's current single is titled "If You Can Live With It (I Can Live Without It)," which he calls a sarcastic ballad. At press time, it was climbing on the country charts.

"Every once in a while I go on a

binge and write a few sarcastic songs. I wasn't really bitter when I wrote my new one. It was a few years ago when I wrote 'It's My Life And I'll Throw It Away If I Want To,' he stated. "I was going through some personal problems at the time and I was bitter."

Anderson also wrote Cal Smith's new record titled "The Lord Knows I'm Drinking," which was a number one song at press time. Bill refused to record it because drinking songs aren't his style.

It was in 1961 that Bill received the invitation to become a regular member of country music's most exclusive club, the Grand Ole Opry.

"I don't mean to sound corny, but being asked to join the Opry was really like a dream," he said recently. "Some of the artists have left the Opry and put it down in the last few years, but I'm going to stay here as long as they'll have me."

He considers the immense growth of country music as being a healthy one that will not end soon.

"It seems like the modern country music is big, but it also seems like there's a swing back to the old country things. Country music seems to have a larger spectrum than it has ever had," he insisted.

Bill's place in this growth is an important one. Besides having one of the industry's most popular syndicated television shows, seen in more than 100 markets each week, he has become somewhat of a trend setter while remaining true to himself.

The gawdy rhinestone suits that have often stereotyped the Opry performer were cleaned from his closet three years ago. He has also



become one of the industry's most popular songwriters and singers of the modern, up-tempo songs.

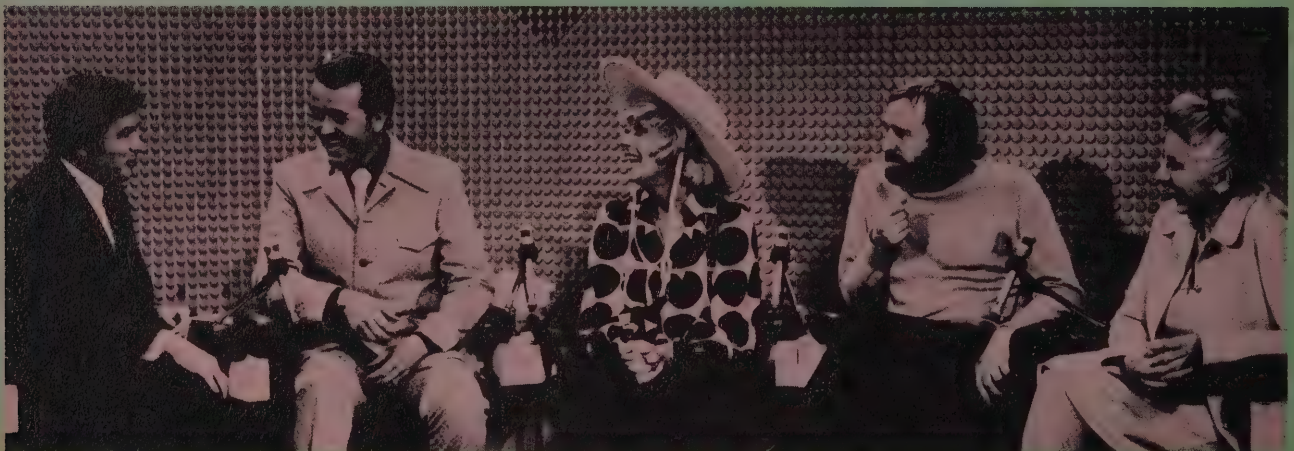
It's the personal honesty that made him a success in Nashville that may make him a success in Hollywood.

Anderson recalled, "One director I've worked with in Hollywood told me that the day I started acting would be the day I'd be leaving. He said he didn't want me to act, but instead to react. He told me just to be myself. A lot of it is finding just who you are."

Regardless of the image Hollywood may create for him, country music fans will remember him as one of Nashville's most popular exports. HP



Tom Allen, WIL Program director, presents Man of the Year Award to Bill. Jan Howard, former member of "The Bill Anderson Show," is in center.



Left to right: Mike Douglas, Bill, Carol Channing, Richard Harris and famous nutritionist Adele Davis.



Bob Luman tends to make the girls' hearts flutter.

BOB LUMAN

From Rockabilly To Pure Country Sound

BY DARELL ROWLETT

After winning an amateur talent contest in Texas, Bob Luman had a shot on the famed Louisiana Hayride. From

there, the teenager went to Hollywood and did a movie called "Carnival Rock." Following the cinema production, he cut

his first recording at age 17.

A guitar-mangling youngster of the Elvis Presley mold, Luman had no



Our photographer caught Bob Luman getting some java backstage at the Opry.

conception of the workings of the music business. His first record, titled "A Red Cadillac and a Black Mustache," was cut for a flat \$500 settlement. He didn't learn until four years ago that the record has climbed on the pop charts and sold close to a quarter of a million copies.

"I was green. Five hundred dollars was like \$50,000 to me back in those days," he told HIT PARADER.

Of course, Bob had no idea the year before that he would have a hit recording and a Louisiana fan club of screaming youngsters numbering in the thousands.

Luman had spent his teens preparing for a professional baseball career. His father had taught him to play guitar when he was 13, but that was only something to do when the weather didn't permit him to play baseball.

The former outfielder remembered in a recent interview, "Down in Texas, we didn't have a lot of snow and ice during the winter. We practiced year round." He was good enough to be on his way to a Pittsburgh Pirates tryout camp when he joined his first country band.

Even the success of his singing career hasn't made him forget his side lined baseball career. Luman is part of a Music City team calling themselves "The Pickers" which will be playing several exhibition games again this season in major-league parks, including the ones in St. Louis, Baltimore, Pittsburgh, and Milwaukee.

When he was still of the age to pursue a baseball career, there were too many profitable, things on the agenda.

Bob was still 17 when he went to work at the Showboat Hotel in Las

Vegas with stars like Tex Ritter and Johnny Cash. He owes a debt to both.

Luman recalled one instance in particular when Ritter gave him some valuable advice. Bob was backstage showing his unhappiness with life. Ricky Nelson was just getting started and had hired away his band.

"I tell you what you do," the singing cowboy said. "You get offa your end and you get out there and give them all you got and you keep on giving them all you've got from here on out." The young man did just that.

The only point in Luman's career when he was suffering was when he was starting and was too young to work the California night spots. He was saved by Johnny Cash who hired him for a 15-day tour and paid him \$50 a day.

"It was the greatest Christmas present I've ever received," Bob stated.

Later, when Cash had his ABC television show, Johnny gave Luman his first network TV shot.

Bob has given both Ritter and Cash the most sincere form of flattery. During most of his stage performances, he does his impersonations of the two.

His career was just beginning to bloom when Uncle Sam called him into the Army. At the time, Bob didn't really mind because he wasn't happy with the way things were going and announced

in 1958, from a Hollywood stage, that he intended to give up singing.

Luckily for him the Everly Brothers were in the audience and convinced him he should journey to Nashville and record a song they had written by famed writers Felix and Boudleax Bryant. The song, "Let's Think About Livin'," became a million seller and topped both pop and country charts in 1960. Two of the musicians who worked the recording session for that record were Chet Atkins and Floyd Cramer.

The success of the song was spoiled by the Army. Bob was in the service when it reached its peak and wasn't able to profit like he should have.

He thought he was through with the Army when the Berlin Crisis came and he was called back for another year. Between hitches, he cut "The Great Snowman," which proved to be another hit.

Bob was stationed in Louisiana thinking about the career he was missing when "Snowman" was peaking. To ease the misery, he claims he "blew more than \$18,000 that year to keep from losing my mind."

Luman found the demand for him had cooled following his discharge. Music trends had changed. Rock was coming in. The pop radio stations believed his records were too country for their tastes while the country stations told him he didn't belong there either. His joining the Grand Ole Opry as a regular member in 1965 improved his standing in the industry and established him as a country product.

If country music has changed, and it has, Bob Luman helped in the transition. He contends that his singing style hasn't changed over the years. Instead, he believes the tastes of country listeners have changed.

"Country music is all coming back to what I was doing a long time ago. It's going back to the rockabilly days with songs like Jerry Lee Lewis and Conway Twitty do," he said.

The evolution has re-established Luman as a star. Two recent singles, "When You Say Love" and "Lonely Women Make Good Lovers," were both country hits. His current Epic single, "Neither One Of Us," is steadily climbing to the top of the country charts.

The future is more certain for him. Once he had to depend on looked-over material to record. But the recent successes have brought Nashville's best songwriters to his door with fresh material.

Looking ahead, he stated, "Country and Western fans are the most loyal in the world. They will stay with you. A lot of the Top 40 people remember you only when you're hot."

The country following he has built will assure Bob the success his talents merit.



Bob Luman very much at home on the Opry stage.

COUNTRY HOE-DOWN

BY ALAN MITCHELL

Hee Haw's **Grandpa Jones**, one of the industry's perennials at 59, believes Country music will be a lasting art form.

"This is 43 years for me and I haven't missed a meal yet. Of course, I've had to postpone a few," he laughed.

Pa, as his friends call him, has recovered nicely from his open-heart surgery of three years ago. The Monument Recording artist recently bought 13 Charolais cows for his farm and told this writer about unloading bales of hay for them.

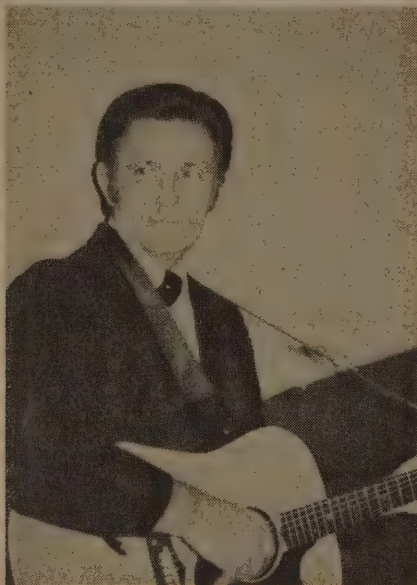
"If I unload a couple or three and rest, I can just keep going, but I have to rest," he said.

Singer **Stan Hitchcock** and wife were visiting in St. Louis recently when their farm home at Burns, Tennessee was burglarized. Among the things lifted were jewelry, musical instruments, guns, and a television set. The biggest personal loss was a pocket watch that had been in his family for seven generations.

MGM Records has released a documentary album of **Hank Williams** songs narrated by his son. **Hank Jr.** reveals several new facts about his father that add to the short-lived saga of country music's greatest songwriter. The highlight of the album is a simple poem Williams wrote for his son in 1950 titled "Little Bocephus." In all, the album includes a dozen of Hank Williams' million selling songs.



Grandpa Jones



Charlie Walker

Biff Collie, who records under the name **Billy Bob Bowman**, has left his position at United Artists to become a producer with Capitol Records.

When **Ferlin Husky** made his first Grand Ole Opry appearance in seven years recently, he received two standing ovations.

Webb Pierce and **Gordon Terry** recently did a five-station radio hook-up in New Mexico that raised more than \$200,000 for the Heart Fund. One man reportedly donated \$650 to hear Webb sing "Wondering."

Pierce has made two pilots for a proposed syndicated television show. One was filmed before a live audience at a show in Shreveport, Louisiana.

When singer **David Rogers** had his bus in the shop for repairs, he had a big show booked in West Virginia. **Tex Ritter** heard about his problem and loaned him not only his bus but also his bus driver.

"Hee Haw" beauty **Barbi Benton** dates Playboy publisher **Hugh Hefner**. For her birthday, he gifted her a diamond - turquoise pearl necklace and a set of luggage. Barbi has been taking voice lessons and hopes to record soon.

When this writer asked Miss Benton if she planned marriage to her publishing-tycoon boyfriend, she said that they were afraid the move might ruin their

relationship.

Skeeter Davis claims that poet **Rod McKuen** plans to write some songs for her. RCA has re-released Skeeter's big hit of yesteryear tagged "The End Of The World."

Recent country participants in **Jackie Gleason's** Florida golf tourney were **Faron Young**, **Archie Campbell**, and **Charlie Walker**.

To add to his list of credits, Faron has done a batch of commercial spots for Ford Motor Company. He is already seen nationally for BC Headache Powder. Young owns a strip of land near the Country Music Hall of Fame that he intends to build a 500-room hotel on. When they talk about him being worth a million, they're not just talking about million-selling records.

According to Charlie Walker, the golf course is the best place in the world to put one's thoughts together. He plays a half-dozen or more pro-celebrity tourneys each year.

Charlie remembers that he was asked to join the Grand Ole Opry in 1967 because the show's manager at the time, **Ott Devine**, felt that Walker was "our kind of people." Walker's last single, titled "Soft Lips And Hard Liquor," was a chart-maker.



Gary Buck of The Four Guys

The Four Guys have been busy repainting their greyhound bus. At first, they planned only to fix up the inside. Group member **Gary Buck** explained, "Some joker went wild with the paint and we ended up painting everything in sight." The bus is now blue and white.

(continued on page 62)

COUNTRY FAVORITES

WHAT'S YOUR MAMA'S NAME, CHILD?

(As recorded by Tanya Tucker/Columbia)

DALLAS FRAZIER
EARL MONTGOMERY

What's your mama's name, child
What's your mama's name.

Thirty some odd years ago
A young man came to Memphis
Askin' about a rose
That used to blossom in his world
People never took the time
To mind the young man's questions
Until one day they heard him ask
A little green-eyed girl.

What's your mama's name, child
What's your mama's name
Does she ever talk about a place called
New Orleans

Has she ever mentioned a man named
Buford Wilson?

What's your mama's name, child
What's your mama's name.

Twenty some odd years ago
A drunkard down in Memphis
Lost a month of life and labor to the
county jail
Just because he asked a little green-
eyed girl a question
And offered her a nickel's worth of
candy if she'd tell.

A year and some odd days ago
An old man died in Memphis
Just another way - ward soul the county
had to claim
Inside the old man's ragged coat
They found a faded letter
That said you have a daughter and her
eyes are wilson gree.
(Repeat chorus)

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HONKY TONK WINE

(As recorded by Wayne Kemp/MCA)

MACK VICKERY

Sweet honky tonk wine keeps me out of
my mind
All she left behind was some sweet
honky tonk wine.

While I was out drinkin' and laughin'
My woman was home a-packin'
And all she left me was a bottle and a
note
Sayin' I'm out enjoyin' myself on some
of that sweet honky tonk wine.

Well, I'm sittin' here feelin' empty
As that old wine bottle that she left me
'Cause I can't drink enough to stop me
from thinkin'
That she's out holding somebody and a-
drinkin'
That honky tonk wine.

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Co., Inc.

YOU ALWAYS COME BACK (To Hurting Me)

(As recorded by Johnny Rodriguez/Mercury)

TOM T. HALL
JOHNNY RODRIGUEZ

I'm beginning to believe I get my kicks
from being hurt
Instead of making love feel better
You just make it worse
You tell me go, then call me back
And then you set me free
You always come back to hurting me.

You always come back to hurting me.
As sweet and stinging as a honey bee
I'm never really sorry when you leave
You always come back to hurting me.

Wanting you, I know, I'm throwing
good love after bad
But I'll admit, the worst of you is still the
best I've had
I'm this way, you're that way, and
maybe meant to be
You always come back to hurtin me.

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BABY'S GONE

(As recorded by Conway Twitty/MCA)

CONWAY TWITTY
BILLY PARKS

My hand is trembling as the key unlocks
the door
My legs are shaky as I walk across the
floor
My voice weakens as I call out "I'm
home"
Do my eyes deceive me or is my baby
gone.

Baby's gone
She couldn't stand to tell me face to face
And things just ain't the way they used
to be around this place.

Her perfume lingers where she once lay
her head
I can almost taste the tear drops that she
shed
As she searched her mind and tried to
find
Just where our love went wrong, but it's
ended
And it's over, baby's gone.

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Publishing Co.

AIN'T IT AMAZING GRACIE

(As recorded by Buck Owens & The Buckaroos/Capitol)

BUCK OWENS
GLEN GARRISON

Well, I left my Gracie and I caught a big
train
Searching for wealth and fame
But every clackety clack of the railroad
track
Seemed to ring out my Gracie's name.
Well, she's not the prettiest girl in the
world

I know she's not the smartest one too
But she's always there and I know she
cares

And I know her little heart is true.
I met a lot of pretty girls wherever I'd go
None could ever take her place
Cause everytime I'd look into their eyes
I keep a seein' my Gracie's face.

Well, ain't it amazing Gracie
How much that I love you
I've been all over the world
But no other girl
Ever thrilled me the way that you do
Ain't it amazing how I love you.

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COUNTRY FAVORITES

LOVING YOU

(As recorded by Tony Booth/Capitol)

BUCK OWENS

You take my breath away each time
you touch me
Your kiss is like a kiss of summer dew
I fall apart inside each time you hold me
It's like a rushing tide loving you
Loving you is the only thing I want to do
Loving you is what God intended me to do

So help me to survive
To stay close by your side
And let me live my life loving you.

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REACH OUT YOUR HAND AND TOUCH ME

(As recorded by Sonny James/Capitol)

R. HOLLINGSWORTH
S. JAMES

The sun comes up, the day's work before me

I'm off to face the world and earn my pay

You walk me to the door and stand there smilin'

I think of how I need you through the day

And then I say.

Reach out your hand and touch me
Give me the strength of your love
Reach out your hand and touch me
You have the touch of true love.

Some times my day is hard and I get lonely

But with you on my mind I make it through

When I come back home so tired and weary

You're waitin' just the way you always do

I say to you.
(Repeat chorus)

I lie awake at night with you beside me
We talk of all the things that we plan
With you at my side we'll find a good life

With your love, I'll be what I can
So hold my hand and.
(Repeat chorus)

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I KNEW JESUS (Before He Was A Star)

(As recorded by Glen Campbell)

NEAL HEFTI
STANLEY STYNE

(Well) funny it seems as how
Everyone knows Him now
Suddenly they have found
Someone who's been around
Back to the fold they come
Seeking His wisdom from afar
I knew Jesus before He was a super star

I'm a believer in all that He's ever been
Stories I've read of Him
Things that were said of Him
Songs that they glorify
I used to play on my guitar (yes, I did)
I knew Jesus before He was a super star.

I've known His goodness and mercy for
all my days
I've seen His blessings around me in
every way
In times of trouble when I had no hope
in view

Who brought the sunlight
That one light I knew.

Oh, yes I knew He was always there
Answering every prayer
Fame will not change Him much
He won't be out of touch
Great as He is today
Big people stay the way they are (yes,
they do)
I knew Jesus before He was a super star.

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KIDS SAY THE DARNDDEST THINGS

(As recorded by Tammy Wynette/Epic)

BILLY SHERRILL
GLENN SUTTON

Kids say the darndest things
Have you ever listened close to the
games they play
Or the little songs they sing.

Last night dressed up in high heel shoes
And wearing my old hat
My four-year-old said I wanna divorce
Now where did she hear that
(Repeat chorus).

Last night as I watched TV
One rushed through the door
Mommy, daddy's telling someone on
the phone

Don't you call me here no more
(Repeat chorus).

Bet my daddy can whip your daddy
But daddy's never home
And I think Mommy's worried 'bout him
'Cause she cried all night long
(Repeat chorus).

You never know what they learn at
school

Or what they're thinking of
My first grader just said a four-letter
word
And it sure wasn't love.
(Repeat chorus).

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CHAINED

(As recorded by Johnny Russell/RCA)

JERRY FOSTER
BILL RICE

Chained
Heavy chains that tie me down
Keep my heart sorrow bound
Chains, choking me 'til I can't breathe
Why do you keep these chains on me
Chained
Is this the way love has to be.

Chained
All because of jealousy
You have put these chains on me

Now I'm a prisoner of your love
Bound by obsessions in your mind
Chained
I can't break these chains that bind.

Chained Only you possess the key
That unlocks these chains on me
Why do you refuse to let me go
Have you lost all faith in me
Chained
Is this the way love has to be.

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WE READ YOUR MAIL

The Continuing Story of the Rockers Vs. the Bubble-gummers

Dear Editor,

I read a letter by Earl Hills in mail section, and I want to say he's right-on. He said that this certain cracked-up party doesn't know a thing about music if she still thinks that Grand Funk is better than the Stones. "Mark Farmer will never make a Mick Jagger," he said, and how true! Nobody can make a Mick Jagger, cause there's only one true Mick — and that's himself.

Also, I'd like to say a few things to Cindy Berggist. Cindy, Jeff Beck and Leon Russell are twice as good as the Osmonds and Jackson-5. Who says that a group or solo singer has to make it to the top of the charts to be good. That's no way to get into digging a group. As far as I'm concerned the Os-Bros. and the J-5 just make bubble-gum music, and nothing more.

But anyway, peace to you, Cin!

URSULA KAHAKAUWILA
Paia, Hawaii

Help—Does Anybody Out There Know ...

Dear Editor,

I am trying to find out what happened to the three original members of the music group, "BLUE CHEER", and I don't know exactly how to go about it, except to just start asking questions. Maybe one of you is an old "Blue Cheer" fan, and can help me.

The three original members of the group were Leigh Stevens, lead Guitar; Dick Peterson, bass and lead vocals; and Paul Whaley, their drummer. Their first album was called "Vincebus Eruptum," their second one was "Outside-Inside," and their third was called

"New, Improved Blue Cheer," and this is why they had a personnel change, and a change in the tempo of their music.

The three guys above did the first two albums themselves, but on their third, they had several new guys playing with them. The new dudes were Bruce Stevens, Ralph Burns Kellogg, and Randy Holden, who took over LEAD GUITAR ON THE SECOND SIDE OF THE RECORD. Paul Whaley, the drummer, and Dick Peterson, the bass and vocalist, were still with the group, but Leigh Stevens had disappeared, and Bruce Stevens had taken his place at lead guitar. I don't know if the two of them are brothers, but there were a few words on the back of the "New Improved Blue Cheer" album, that said, "Burns Kellogg and Bruce Stevens, courtesy of Dot records."

After their fourth album came out, which was just called, "Blue Cheer," I found this album in the back shelves of a record store here in town, called "Mint Tattoo." That was the name of the group, and the players were, Bruce Stevens, lead guitar and vocals; Burns Kellogg, bass, keyboards, and occasional percussion. The drummer was Greg Thomas, and the record label was Dot. Did they make this album before they broke up, and go to "Blue Cheer," with the exception of Greg Thomas, who I don't know anything about?

As I mentioned, Blue Cheer had a fourth album, with Dick Peterson, Bruce Stevens, Burns Kellogg, and a new drummer, Norman Mayell. What had happened to the original drummer, Paul Whaley?? Where did he go, and do you know what he is doing now?

What I can't figure out is where Leigh Stevens went. He was a super guitarist, if you ask me, and they were really hot at that time, with their first two albums. Did he leave on his own, or did the other two make him leave, and in any case, what

ever happened to him? I've never seen him in another group, and haven't heard of him being with anybody else. You'll notice that after Leigh left, "Cheer's" music slowed down a hell of a lot, and from there on, their music was pitiful, man.

Cheer was something else when they were just three. I have heard that they played louder than any other group at that time, and that their drummer, Paul, played so hard that his hands would bleed. It really hurt them when they started breaking up. They could have been right there among the top hot groups, if they had stayed together, and produced more of the heavy music that they had been turning out.

If you can help me find out what happened to the three of them, and maybe let me know where I can find pictures of them, or old magazine articles, I'd appreciate it very much.

STEVE BRADLEY
1707 E. Locust
Victoria, Texas 77901

"True Stories and Other Dreams" - by Judy Collins

Judy Collins was once known as a folksinger who interprets with meaning and charm of her own, the songs of others. That was a well-established fact early in Judy's career. But it's not anymore. Judy began recording her own songs in 1968 on her widely acclaimed "wildflowers" L.P. and she's continually proved to the rock world that she can write her own material as well as interpret the work of others.

Her new album, "True Stories and Other Dreams," is something to be proud of and should establish her as one of the most outstanding songwriters of today. She has written most of the songs on the album including the mystically beautiful "Secret Gardens." She also

helped produce this incredible L. P.

If Miss Collins is proud of this album, she has every right to be. It's a masterpiece and all who listen to it I'm sure will agree.

TOMMY NICHOLS
Westwego, La.

Dear Editor,

I am sick and tired of all the slams being aimed at the Osmond Brothers and the Jackson 5—and what some people label "bubble gum." What's the difference what you call the music—as long as it's good and people like it. Sure, some people aren't going to like everything; everybody's tastes vary. But if you really love music, you shouldn't put any of it down. It's true you don't have to be at the top of the charts to be good. But being at the top means somebody out there likes you ... so why knock it? The Osmonds are good, solid pros, and very good musicians. I hope this magazine won't stop writing about them because of a few fanatics who think their kind of music is the only kind.

GERRI WARREN
Boyse Creek, Penn.

PEN PAL, ANYONE?

Dear Editor,

There are some kids in Korea who are looking for Pen Pals in the United States. Their ages range from 12 to 18 and they're both boys and girls. If any of you would like a Korean pen pal, send your name, age and address to:
Chung Goo Suh
International Friendship Society
P. O. Box 100
Central Seoul, Korea

I suggest you send your letters air mail.

A PEN PAL ENTHUSIAST

THE BATTLE OF THE DRUMS

Dear Editor,

Regarding his letter in Jan. '73's issue, just who does this Vernon Mahabal guy think he is? He puts down Keith Moon from the Who by saying that drummers like him are easy to come by because they always use a very slow beat. WHAT?

Okay, Mr. Mahabal, I've got something for you to do. Give a listen to "Who's Next" "Tommy," "Live at Leeds," or any other Who recording and say that again!

He also puts Grand Funk Railroad's drummer Don Brewer above Keith Moon because of his so-called fast playing on the "Live" album. (Don't get me wrong—I do like GFR.) This is the type of drummer that's easy to come by. I do agree with him that Alice Cooper's Neal Smith and Led Zeppelin's John Bonham (who's name wasn't in the letter) are both great drummers ... but can't compare with Keith Moon.

Drummers don't come any heavier than Keith Moon!

KEVIN JONES
Eugene, Oregon

Dear Editor,

I'm writing in reference to your Jan. '73 issue in which a certain Vernon Mahabal wrote his tribute to the best (what he thought was the best) drummers in rock music today. Of course, he was probably only kidding — or at least he should have been. The drummers he named were Don Brewer, Bill Ward, Neal Smith, John Bonham and Keith Moon. All of these men are definitely good, but ...

Ginger Baker could easily put any one of them through a drum set. Baker has such fantastic power, speed and coordination. Not any of those drummers could even come near doing what Baker does. He's got five to ten years experience on all of them.

Ron Bushy could also beat those drummers to a pulp. Bushy has such great power ... very good.

Corky Laing definitely has a great Baker-esque style. He's got fantastic speed, too.

Carmine Appice is a skilled, very powerful drummer.

These guys could put any of Vernon's named drummers completely through a drum set. They're the best and they know it. Nobody needs to tell them!

CHRIS CHANDLER
Clinton, Illinois



BETTE MIDLER

(continued from page 14)

But she did know her forties flicks and her rock and roll from the days it was born. And since she was an actress more than a singer, why not get out there and more or less act out the days of the past? It was a gimmick, pure and simple, and in the beginning, the audience liked the gimmick a lot better than they liked Bette.

This writer remembers Bette from her earliest days at New York's Continental Baths. It was there she built her following, they were the first to give her a break, and she has never forgotten it. She will appear there to this day whenever she can, though she no longer has to.

But back in the beginning, she was billed almost as more of a comedienne than a singer. She didn't get up and do any real routine or spiel, other than to explain to the audience that she was all three Andrew Sisters and could they please use their imaginations a little and see it her way? The voice was small, insecure, even weak. But what did that matter? The gimmick was funny and she was just doing it for the bread — wasn't she?

But something very strange had happened. Bette liked what she was doing. She liked it so much, in fact, she thought she might even like doing it for a lifetime. She had found herself a place in this life — a role she really liked playing. And once she began committing herself totally to her act, other things began to happen.

She, herself, began growing into her new role like any serious actress would. The material became bigger, and so did the voice. And soon the audience began liking Bette even more than the gimmick. She was better at the Andrew girls and the Shangri-Las than even they had been. And when she began using more contemporary, original material — the real Bette Midler, with her own, unique talent was born.

If it hadn't been for her first — and to date only — elpee, the rest of the world might not have discovered her for a long, long time. She is a careful girl, this new Bette Midler, who does not record incessantly, with a million records making the rounds, and none of them to anybody's credit. She's always working, but will not overexpose herself. You will hear from her only now and then — but the moments will be magic, the songs pure gold. She is building a tradition, maybe even a legend ... and that will be pure gold, too.



PAUL ANKA

(continued from page 15)

appearances. He was the youngest artist to ever headline at the famed Copacabana in New York. Paul was 19. In that same year, 1960, he composed a complete musical production for the renowned club, which was greeted with rave notices by critics. Even to this day, Paul provides music for the Copa.

Paul is currently celebrating his 16th anniversary in show business. These years have been filled with personal success and much professional recognition. There are many triumphs in Anka's 16 years in the entertainment field.

While he continues to maintain status as one of the top cabaret and concert stars in the world, his composing talents have carved an almost equal niche. He is enormously skillful at writing songs perfectly geared to the talents of other singers. Consider the case of "My Way," which was so successful for Frank Sinatra. Anka's lyrics perfectly summed up the core that is Sinatra that at the beginning, it never occurred to most people to wonder who wrote the song. It was almost universally referred to as Sinatra's "My Way."

Paul has just written, "I'm Not Anyone," for Sammy Davis. It also is a song whose feel and mood is an incisive look inside the great entertainer. Everyone concerned with the song feels lightning will strike twice.

The Anka Method held true for Tom Jones' smash hit, "She's A Lady." Many critics and fans thought the song a positive statement by Jones about his wife, precisely the feeling aimed at by Paul when he penned the song.

Among Paul's myriad of writing credits is the theme music from the Darryl F. Zanuck movie smash, "The Longest Day" (in which Paul appeared), and "Johnny's Theme," heard nightly by millions. It is the Johnny Carson Show's theme song. In all, Paul has written over 350 songs, including two current Donny Osmond song hits, "Puppy Love" and "Lonely Boy."

Paul starred on Broadway in "What Makes Sammy Run," as well as making appearances at such places as the famous San Remo Song Festival in Italy and the Brazil Song Festival in Rio, where he won five separate awards.

He has starred at some of the most prestigious hotels and night clubs in the world, among them Caesars Palace in Las Vegas, the Fairmont in San Francisco, the Empire Room of the Waldorf-Astoria and Paris' legendary Olympia Theatre. Paul is a guest star on the top television variety shows, has headlined his own "specials" and is a big selling Buddah Record artist.

Paul has been married for 9 years to a beautiful ex-fashion model, Anne. They are the parents of 4 daughters. New York and Las Vegas are the home bases for the Anka family.



HITS OF THE '50'S

DREAM LOVER

DARIN

Ev'ry night I hope and pray
A dream lover will come my way
A girl to hold in my arms
And know the magic of her charms

'Cause I want a girl to call my own
I want a dream lover
So I don't have to dream alone.

Dream lover where are you
With love oh so true
And a hand that I can hold

You near as I grow old
'Cause I want a girl to call my own
I want a dream lover
So I don't have to dream alone

Some day I don't know how
I hope she'll hear my plea
Some way I don't know how
She'll bring her love to me

Dream lover until then
I'll go to sleep and dream again
That's the only thing to do
Till all my lover's dreams come true

'Cause I want a girl to call my own
I want a dream lover
So I don't have to dream alone.

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Inc. All Rights Reserved.

FEVER

JOHN DAVENPORT
EDDIE COOLEY

Never know how much I love you
Never know how much I care
When you put your arms around me
I get a fever that's so hard to bear
You give me fever when you kiss me
Fever when you hold me tight
Fever in the morning fever all through
the night.

Sun lights up the day time
Moon lights up the night
I light up when you call my name
And you know I'm gonna treat you right

You give me fever when you kiss me
Fever when you hold me tight
Fever in the morning fever all through
the night.

Romeo loved Juliet Juliet felt the same
When he put his arms around her
He said Julie baby you're my flame

Thou gives fever when we kisseth
Fever with thy flaming youth
Fever I'm afire fever yea I burn for sooth.

Captain Smith and Pocahantas had a
very mad affair
When her daddy tried to kill him
She said daddy o don't you dare

Thou give me fever with his kisses
Fever when he holds me tight
Fever I'm his missus
Oh Daddy won't you treat him right.

Now you've listened to my story
Here's the point that I have made
Chicks were born to give you fever

Be it fahrenheit or centigrade they give
you fever
When you kiss them
Fever is you live and learn
Fever till you sizzle what a lovely way to
burn.

Ev'rybody' got the fever that is someth-
ing you all know
Fever isn't such a new thing
Fever started long ago.

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Corp.

TEAR DROPS

ROY CALHOUN
BARRY GOLDER
EDWIN CHARLES
HELEN STANLEY

I sit in my room
Looking out at the rain
My tears are like crystals
They cover my window pane
I'm thinking of our lost romance
And how it should have been
Oh, if we only could start over again
I know you'll never forgive me dear
For running out on you
I was wrong to take a chance
With somebody new
I sit in my room
Looking out at the rain
My tears are like crystals
They cover my window pane
I know you'll never forgive me, dear
For running out on you
Oh, how I long to do the things
We used to do
I'm lonely and I'm blue
Yet I'll try to get along without you
Ah tear drops, tear drops,
I have to gain Faith, Hope and Charity
God only knows the girl who will love
me
Oh, if we only could start over again.

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OH JULIE

KENNETH R. MOFFITT
NOEL BALL

Oh Oh Oh Julie
You'll never know how I love you
Oh Oh Oh Julie
A teenage dream that can't come true
I see you, Julie
Each day as you pass by
But maybe someday, Julie
I'll be the apple of your eye

Although you're older than me
It makes no diff'rence you see
As you are my shining star
You've heard of passion for love and
jealousy, my love
Well, that's the way I feel about you

I need, you Julie
You'll never know how my heart years
Oh please, please, help me
My love just burns and burns
But someday, Julie
When I'm old as you
I'll take you, Julie
And make my dreams come true

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HITS OF THE '50'S

SINGING THE BLUES

MELVIN ENDSLEY

Well I never felt more like singing the blues

'Cause I never thought that I'd ever lose your love

Dear why'd you do me this way?

Well I never felt more like crying all night

'Cause everything's wrong and nothing ain't right without you

You got me singing the blues

The moon and stars no longer shine

The dream is gone I thought was mine
There's nothing left for me to do but cry over you

Well, I never felt more like running away

But why should I go

'Cause I couldn't stay without you

You got me singing the blues.

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EDDIE, MY LOVE

AARON COLLINS
MAXWELL DAVIS
SAM LING

Eddie my love I love you so
How I've wanted for you
You'll never know
Please Eddie don't make me wait too long.

Eddie, please write me one line
Tell me your love is still only mine
Please Eddie don't make me wait too long.

You left me last September
Since that time I've been so alone
Now all I do is wish and wait for you
Eddie, since you've been go-o-one,

Eddie my love I'm sinkin' fast
The very next day might be my last
Please Eddie don't make me wait too long.

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A ROSE AND A BABY RUTH

JOHN D. LOUDERMILK

We had a quarrel

A teenage quarrel

Now I'm as blue as I know how to be
I can't see you at your home

I can't even call you on the phone

So I'm sending you this present

Just to prove I was telling the truth

Dear, I believe you won't laugh

When you receive this rose and a baby ruth.

I could have sent you an orchid of some kind

But that's all I had in my jeans at the time

So I'm sending you this present

And just to prove I was telling the truth
I'll kiss you too, then I'll hand to you

A rose and a baby ruth.

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LONELY STREET

KENNY SOWDER
CARL BELEW
W. S. STEVENSON

I'm looking for that Lonely Street
I've got a sad, sad tale to tell
I need a place to go and weep
Where's this place called Lonely Street.

A place where there's just loneliness
Where dim lights bring forgetfulness
Where broken dreams and mem'ries meet
Where's this place called Lonely Street.

Perhaps upon that Lonely Street
There's someone such as I
Who came to bury broken dreams and
watch an old love die

If I could find that Lonely Street
Where dim lights bring forgetfulness
Where broken dreams and mem'ries meet
Where's this place called Lonely Street.

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PARADE of SONG HITS

DRINKIN' WINE, SPO-DEE-O-DEE, DRINKIN' WINE

(As recorded by Jerry Lee Lewis)

GRANVILLE "STICK" MCGHEE
J. MAYO WILLIAMS

Down in New Orleans where
everything's fine
All them cats is drinkin' wine
Drinkin' that mess is their delight
When they get drunk, start singin' all
night

Drinkin' wine, spo-dee-o-dee
Drinkin' wine (mop, mop)
Wine, spo-dee-o-dee, drinkin' wine
(mop, mop)

Wine, spo-dee-o-dee, drinkin' wine
(mop, mop)

Pass that bottle to me
Wine, wine, wine (Elderberry)
Wine, wine, wine (Port, sherry)
Wine, wine, wine (Blackberry)
Wine, wine, wine (Half and Half)
Wine, wine, wine
(Oh boy) pass that bottle to me.

Drinkin' that mess is their delight
When they get drunk, start fightin' all
night

Knockin' down the windows and tearin'
down doors

Drinkin' half a gallons, and callin' for
more

(Repeat chorus).

If you wanna get along in New Orleans
town

Buy some wine, and pass it all aroun'
Eight runs up to forty nine

All of those cats, they love sweet wine
(Repeat chorus).

Down on Rampart Street, in Willie's den
He wouldn't sell but a gill of gin

One cat wanted a bottle of wine
He hooked that cat for a dollar and a
dime

(Repeat chorus).

Now I've got a nickel, have you got a
dime?

Let's get together and get a little wine
Some buys a fifth, some buys a quart
When you buy sherry, now, you're doin'
things smart

(Repeat chorus).

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I'M DOING FINE NOW

(As recorded by New York City)

S. MARSHALL
T. BELL

Remember the day you up and left
I nearly cried myself to death oh yeah
And then I met someone else
She made me stop and get a hold of
myself.

I'm doing fine now
Without you baby

I'm doing fine now without you baby
(I'm doing) fine now without you baby
I'm doing fine now without you baby.

Remember the day you walked away
I ran behind you and I begged you to
stay oh yeah

But you never heard a word I said
You kept on stepping never turning your
head
(Repeat chorus).

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Music.

ONE OF A KIND (Love Affair)

(As recorded by Spinners)

J.B. JEFFERSON

One of a kind love affair is
The kind of love that you read about in a
fairy tale

Like the sun that shines on a rainy day
it's a cloud of love

One of a kind love affair is
When your down is up and your up is
down

But love stays around
When you know you're right but you got
to make a little sacrifice
You make it for love
Make it for love

I never thought about the day would
come

She would leave without goodbye
She wrote a line or two upon the wall
Said I'm leaving you
And I love you too

I can't stay with you
And to this very day I can never say a
discouraging word
Because I love you.

One of a kind love affair is
When you hate to say I told you so
But you got to go
There won't be a fight cause you're love
is right but you're leaving wrong

One of a kind love affair is
When you treat her nice
But you find that you have to pay the
price

And you know you're right but you got
to make a little sacrifice
You make it for love.

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Music.

MY LOVE

(As recorded by Wings)

PAUL McCARTNEY
LINDA McCARTNEY

And when I go away
I know my heart can stay with my love
It's understood, it's in the hands of my
love

And my love does it good
Wo wo wo wo wo wo wo wo
My love does it good.

And when the cupboard's bare
I'll still find something there with my
love
It's understood everywhere was my
love

And my love does it good
Wo wo wo wo wo wo wo wo
My love does it good.

My love oh wo my love
Only my love holds the other key to me
oh
My love oh, my love
Only my love does it good to me.

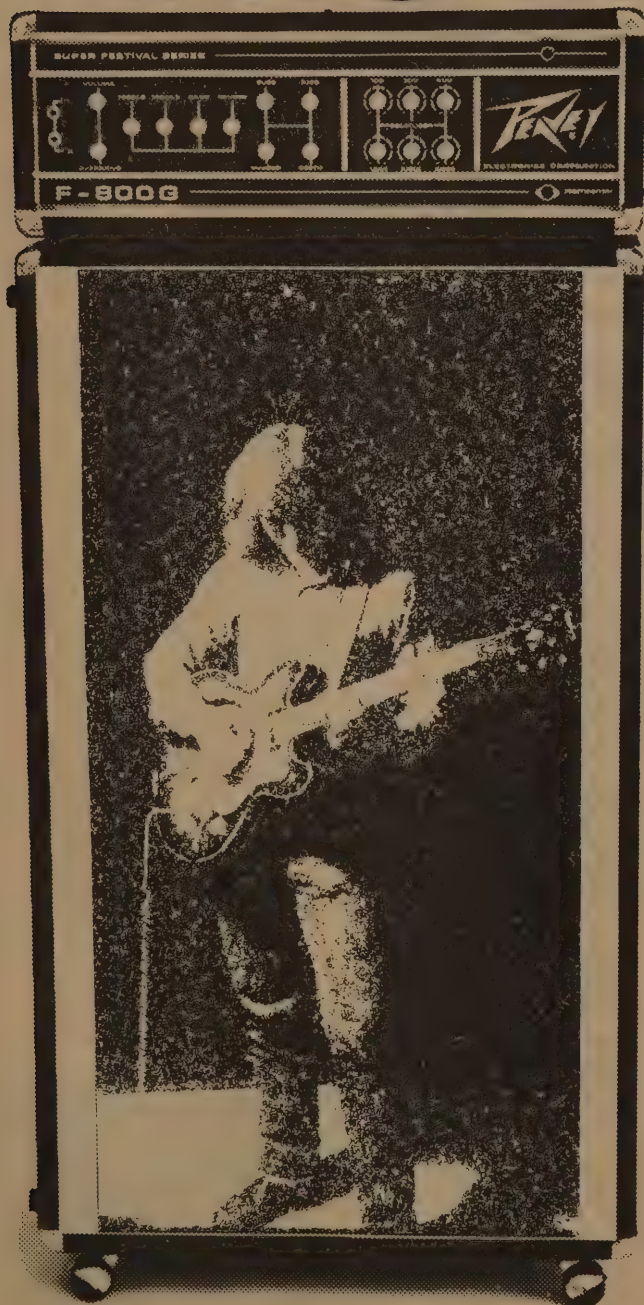
Wo wo wo wo wo wo my love does it
good

Don't ever ask me why
I never say goodbye to my love
It's understood everywhere was my
love

And my love does it good
Wo wo wo wo wo wo wo wo
My love does it good
My love oh wo my love
Only my love does it good to me wo.

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PARADE of SONG HITS

CLOSE YOUR EYES

(As recorded by Edward Bear)

LARRY EVOY

I dreamed she came back home last night
I asked her where she'd been
She said, I've been around the world
And it almost did me in
She said, I hope you don't wait too long
I have no sense of time
I see you've written one last song
And I realize it's mine
But think of all the times we'd talk
And sing nursery rhymes
Close your eyes, I'm right beside you

Run for miles you know I'll find you
Cause it's all the same
Change your lovers, change your name
If you need a friend
Close your eyes I'm back again.

She really came back home last night
It seems as if it should change
She said that she'd go back to school
And try things once again
But you know it didn't take too long
Until she lost her way
And all the reason in the world
Could see she couldn't stay
As I helped her pack her things
It didn't hurt to stay.

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BAD, BAD LEROY BROWN

(As recorded by Jim Croce)

JIM CROCE

Well the south side of Chicago
Is the baddest part of town
And if you go down there
You better just beware
Of a man name of Leroy Brown

Now Leroy more than trouble
You see he stand 'bout six foot four
All the downtown ladies call him
"Treetop Lover"
All the men's just call him "Sir".

And it's bad, bad Leroy Brown
The baddest man in the whole damned town
Badder than old King Kong
And meaner than a junkyard dog.

Now Leroy he a gambler
And he like his fancy clothes
And he like to wave his diamond rings
In front of everybody's nose

He got a custom continental
He got a Eldorado too
He got a 32 gun in his pocket for fun
He got a razor in his shoe.
(Repeat chorus)

Well Friday 'bout a week ago
Leroy shootin' dice
And at the edge of the bar
Sat a girl name of Doris
And oo that girl looked nice

Well he cast his eyes upon her
And the trouble soon began
And Leroy Brown he learned a lesson
'Bout messin' with the wife of a jealous man.
(Repeat chorus)

Well the two men took to fighting
And when they pulled them from the floor
Leroy looked like a jigsaw puzzle
With a couple of pieces gone.
(Repeat chorus).

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LEAVING ME

(As recorded by the Independents)

M. BARGE
J. JILES

Oh darling after all this time
You seem to me gal to be changin' your mind
We don't talk no more like you used to do
Baby what in the world's come over you
(Leaving me) oh baby
(Can't be) tell me baby
(What you're telling me)
I wanna know (Can't be)
I heard somebody said
(Leaving me)
You got your clothes packed baby
(Can't be)
(What you're telling me)
I want you to know baby
(Can't be).
Lately I felt that you are avoiding my conversations
You would turn on the TV yes you would
And give me aggravation
I just don't know, I just don't know
What I've done to you
But whatever it is child
I hope one thing can't be true and that is
(Repeat chorus).
Girl if you only knew what was going through my mind
You'd stop fooling around and give me all your time
The best years I've had I've spent them all with you
If you left me one day I'd be through
(Repeat chorus).

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PILLOW TALK

(As recorded by Sylvia)

SYLVIA ROBINSON
MICHAEL BURTON

Hey baby let me stay
I don't care what your friends are 'bout to say
What your friends all say is fine
But it can't compete with this pillow talk of mine
You can't find love on a one-way street
It takes two to tango, takes two to compete
Boy just put that stop sign down

Let's get together before the day runs us down
Hey baby let me try to be the one who's gonna light your fire
What your friends all say is fine
But it can't compete with this pillow talk of mine.

I don't wanna see you be no fool
What I'm teaching you tonight you never learned in school
Friends who tell me wrong from right
I'll ask to borrow their man some cold lonely night

Hey baby let me be the one who turns you on from A to Z
What your friends all say is fine
But it can't compete with this pillow talk of mine.

Oo baby, oo baby la la la la
Oo la la la la
Oo la la la.

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PARADE of SONG HITS

LET ME DOWN EASY

(As recorded by Cornelius Bros. & Sister Rose)

EDDIE CORNELIUS

Tell me I'm wrong about losing you
Tell me I'm wrong this just can't be true
I know you're dying down because it's
so plain to see
I know you're gonna drop me but please
do it this way for me
Let me, let me down easy
Let me, let me down easy
So the pain won't hurt so bad, hurt so
bad
Tell me I'm wrong about losing you
Tell me I'm wrong this just can't be true
I can tell each time you kiss me

There's something wrong definitely
If your love is dying down please do it
this way for me
Let me, let me down easy
Let me, let me down easy
So the pain won't hurt so bad, hurt so
bad
I know I can't convince you no matter
how hard I try
So please break it to me easy
If you don't I'm gonna die
Oh let me, let down easy I beg you
Let me, let me down easy oh.

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AND I LOVE YOU SO

(As recorded by Perry Como)

DON MCLEAN

And I love you so
The people ask me how
How I've lived till now
I tell them I don't know
I guess they understand
How lonely life has been
But life began again
The day you took my hand.

And yes I know how lonely life can be
The shadows follow me and the night
won't set me free
But I don't let the evening get me down
Now that you're around me.

And you love me too
Your thoughts are just for me
You set my spirit free
I'm happy that you do
The book of life is brief
And once a page is read
All but love is dead
That is my belief.

And yes I know how lonely life can be
The shadows follow me and the night
won't set me free
But I don't let the evening get me down
Now that you're around me
I tell them I don't know.

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WALK ON THE WILD SIDE

(As recorded by Lou Reed)

LOU REED

Holly came from Miami, Fla.
Hitchhikin' her way across the U.S.A.
Plucked her eyebrows on the way
Shaved her legs then he was she
She said hey babe take a walk on the
wild side
Said hey babe take a walk on the wild
side.

Little Joe never once gave it away
Everybody had to pay and pay
A hustle here and a hustle there
New York City is the place where
They said hey babe take a walk on the
wild side
And the colored girls say doo (repeat 59
times).

Sugar plum fairy came and hit the
streets
Looking for soul food and a place to eat
Went to the Apollo
You should have seen him go go go
Then said hey sugar take a walk on the
wild side
I said hey babe take a walk on the wild
side
(Repeat chorus).

Jackie is just speeding away
Thought she was James Dean for a day
Then I guess she had to crash
Valium would have helped that bash
She said hey babe take a walk on the
wild side
Said hey honey take a walk on the wild
side
(Repeat chorus).

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LAST SONG

(As recorded by Edward Bear)

LARRY EVOY

Did you know I'd go to sleep and leave
the lights on
Hoping you'd come by and know that I
was home and still awake
But two years go by and still my lights
on

This is hard for me to say
But this is all that I can take
It's the last song I'll ever write for you
It's the last time that I'll tell you just
how much I really care
This is the last song I'll ever sing for you
You'll come lookin' for the light and it
won't be there

But I love you, oh yes I do.
All the times that I spent waiting
wondering where you are
Always knew the time would come
When I would start to wonder why
And now the time is here
I don't know where you are
So I'll write you one more song
But it's the last time that I'll try
This is the last song
(Repeat chorus).

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IT SURE TOOK A LONG, LONG TIME

(As recorded by Lobo)

LOBO

I'm sure it might have grown old
Like most young things usually do
And dangling a line to try and find your
mind
Oh for that I can't blame you.

Now I'm not questioning your motives
For all the silly things you've done
Now you're comin' 'round puttin'
yourself down
Tellin' me I always was the one.

It sure took a long time to miss me
A long time for you to come around
A long time to find what was wrong
Sure took a long, long time hmm.

Themagic that we had together
Seems so much stronger than before
What did I learn to make the love return
Oh girl I've got to learn some more.

It sure took a long time to miss me
A long time for you to come around
A long time to find what was wrong
Sure took a long, long time hmm
Hmm it took a long, long time.

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KRIS KRISTOFFERSON

(continued from page 20)

ning, and in the very kind of music he's chosen to make.


Back at the start of his manhood, song-writing wasn't exactly what he had in mind. He was a Rhodes scholar in England and had started a novel. He never did finish it, and went on to song-writing and his first album, "Kristofferson." But there was some thing very noticeable about that first album. All the songs had a very narrative quality — like a collection of short stories of little film scenarios.

In fact, all of his songs have that kind of quality. And the critics have called him a storyteller and poet. They are filled with details that make for honest life experiences, and inherent in all of them is a kind of moral, or perhaps in more modern terms, a truth. They are, as one reviewer put it, "major statements." But as with all good art, "It isn't until the last chords that the audience realizes it's been involved in a major statement." That's how it is with all good storytellers.

"Me and Bobby McGee," a song Kris wrote with his friend, record producer and President of Monument Records, Fred Foster, was the inspiration for a Dennis Hopper movie. And with his storytelling abilities, his incredible word imagery, it's a small wonder nobody's asked him to do an entire movie script, all by his lonesome.

But it looks like it just might come to that. This multi-talented guy has already made himself somewhat of a legend on the music front. Is he going to do the same on the movie front? And if he does, will it be as an actor, director or writer?

By the way, Kris made his movie debut in "The Last Movie," as a stunt rider of all things. Which reminds us of a very old story we know.

There was a young man who wanted to be an artist — a painter, sketcher, even a cartoonist. But he couldn't seem to get himself a job — and he did need something to buy the groceries with. Well, the movies were brand-new then, and some friends told him he could easily get a job as a stunt rider. He did — and grew up to be Gary Cooper, certainly a legend of his time. Could be it'll happen to Kris. But, oh, if only he didn't have to give up his music to do it — and could be a double-threat legend of our own time. 

JERRY LEE LEWIS

(continued from page 17)

himself. His "Whole Lotta Shaking Going On" and "Great Ball of Fire" discs made him what looked like a permanent star in the musical firmament.


Then something happened, something which shouldn't have affected his public at all. Jerry got married, but not just to any girl. She was only thirteen years old, and his cousin to boot.

Now in certain Southern communities, and certainly in Ferriday, Louisiana, that was not exactly the strangest thing in the world. It was quite natural and to be expected. And that's how the rest of the world have judged — by Jerry's background — not their own. But unfortunately, they did judge by what was accepted in their own communities, and they behaved not only as though this was weird — but nigh onto criminal.

North of the Mason - Dixon line, the DJs stopped playing his songs. When Jerry went on tour in England, one hotel refused to give him and his bride a room. He cancelled his tour and came on home ... only to find the atmosphere none too friendly there, either. Maybe it all would have been a little different if he could have found himself the material for a hit record. But amid the pressure and worry and downright hostility, it just seemed impossible.

From the early to mid-sixties were a nightmare for Jerry. But he never gave up. He played the Southern clubs, slowly and patiently building up a new following. He tried some Country stuff, and began building up an army of fans in a new area. He did so well with country, in fact, that in 1968 he decided he'd do nothing else. And in 1969, he was number-one again.

But you can't be number-one on a national level—on the pop charts — without ever hankering after that again. And as a musician, Jerry had never stopped growing anyway. Not even the kind of hardship the public imposed on him could make him stop loving music and performing enough to give it up. And even while he was exclusively country did he ever stop listening and learning when it came to other kinds of music. He's just too big a talent to stick in one bag—and now he's broken out again.

It's kind of right that this new break should come from England, which once as much as told him he wasn't wanted. And it's kind of right that he should be breaking back into the rock field, albeit it's a whole new field and ball game these days. We have no doubt that Jerry could make it in any musical category he chooses. He's almost as much as shown us that he can. But it's nice to welcome him back to the mainstream of music — where there's gonna be a whole lot of shaking going on — if we know our Jerry Lee Lewis! 



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PARADE of SONG HITS

WHO WAS IT?

(As recorded by Hurricane Smith)

RAYMOND O'SULLIVAN

Who was it that caught you fallin'
And put you back on your feet?

And who was it that tripped you
anyway
In order that the two of us would meet?

It was me and I'll tell you why
Oh I did it because of my pure
unabashed devotion to loving you
La la la la la la la la la la la la.

Who was it that tried to kiss you
Despite a very definite no?

And who was it that managed to
succeed

In getting it with your fist down below?
It was me and I'll tell you why

Oh I did it because of my pure
unabashed devotion to loving you
La la la la la la la la la.

You and me both feel the same
We even look alike
And like it's a bloomin' shame

That because we do
People think we're you
Know what I mean.

Who was it that came to see you when
there was no one else in sight?

And who was it that stayed over an
hour
And not as I'd expected overnight?

It was me and I'll tell you why
Oh I did it because of my pure
unabashed devotion to loving, pure
unabashed devotion to loving you, you,
you, you, you.

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WORKING CLASS HERO

(As recorded by Tommy Roe)

TOMMY ROE

Well he works hard on the highway
Underneath the burning sun
And his hands are hard and calloused
From the work that he has done

He pulls a drag line 'cross the country
On a flat-bed trailer truck
He picks cotton down in Texas
In the fields where he grew up.

He doesn't have much education
But he takes that in stride
And he won't ask no one for nothin'

Cause he's a man with a lot of pride
He's a working class hero
He's a man, he's America
He's a working class hero
He's a man, he's America.

You can see him on the scaffold
Hanging twenty storeys high
He's the builder of the building
That's growing in the sky

And his spirit's on the highway
Where the sweat from his brow has
shed

And in the coal mines of Virginia
Where he works until he's dead
(Repeat chorus).

Well you can see him in the stockyards
In Chicago and St. Lou'
And on the docks in San Francisco

And down in Houston, too
He's the man most like a mountain
Cause his shoulders are so strong
He demands respect and gets it

He won't let you do him wrong
He doesn't have much education
But he takes that in stride

And he won't ask no one for nothin'
Cause he's a man with a lot of pride
(Repeat chorus).

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DADDY COULD SWEAR, I DECLARE

(As recorded by Gladys Knight & Pips)

JOHNNY BRISTOL
GLADYS KNIGHT
MERALD KNIGHT

Oh how I remember daddy
He was strong and had a built-in tan
Yeah and tho' she only stood about 5'7"
My daddy was a heck of a man
Yes he was y'all
He loved us all and we knew it
Yeah tho' he showed it in a very funny
way

But most of the time he was a-cussin'
and fussin'

When he said what he had to say
Now, now, now, now, now
Daddy couldn't read, daddy couldn't
write

But one thing daddy sure could do right
He could swear no no, I declare

Yes he could y'all
Daddy could swear, I declare have
mercy

I still remember seeing him in the
background

Just a-diggin' and a-paintin' away
Ow my brothers and sisters still talk
about how

Daddy lost his temper that day
You see he built a picket fence from the
garage to the house

While he sang tell me what I say
The same day the garbage man backed
into the fence

And the whole darn thing gave way
You should of been there

Tell 'em about it
Tell 'em about your daddy
My daddy was a bad montana
What you say, watch your mouth
Yeah my my my my my my.

Daddy wasn't no scholar naw
No he didn't have a PHD
Huh but it my eyes and way down in my
heart

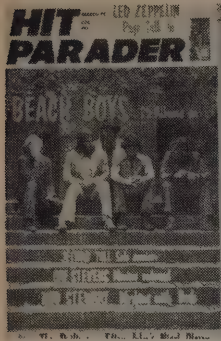
My daddy means the world to me
He'll probably go out cussin' just a-fus-
sin'

And a-bein' mad
But I hope the good Lord will
understand

That my daddy's just bein' my dad
Now now now now now
Fussin' that's my daddy.

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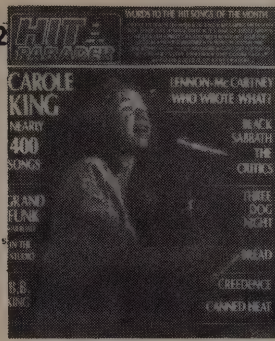
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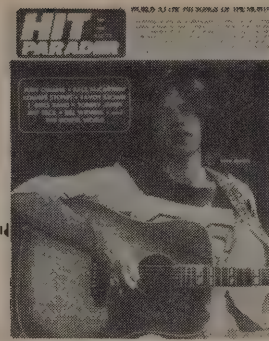
Beach Boys
Led Zeppelin
Jethro Tull
Cat Stevens
Rod Stewart
The Drifters

"Maggie May"
"Gypsies, Tramps & Thieves"
"Superstar"
"Baby I'm-A Want You"
"Two Divided By Love"
"Have You Seen Her"
"Got To Be There"



APRIL, 1972

Carole King
Lennon-McCartney
Grand Funk Railroad
Three Dog Night
Bread
Creedence
"I'd Like To Teach The World To Sing"
"Sour Suite"
"White Lies, Blue Eyes"
"Anticipation"
"Day After Day"
"Let It Be"



MAY, 1972

Mick Jagger
Judy Collins
Paul McCartney
Jeff Beck
Bill Withers
J. Geils Band

"Without You"
"Never Been To Spain"
"Hurting Each Other"
"Levon"
"It's One Of Those Nights"
"Fire & Water"
"Joy Lay"



JUNE, 1972

Melanie
Paul Simon
Pracal Harum
Paul Anka
Marc Bolan
Albert Collins

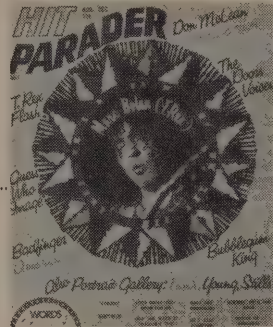
"Rock And Roll Lullaby"
"Ring The Living Bell"
"American Pie"
"Everything I Own"
"Sweet Seasons"
"The Way Of Love"
"Son Of Shaft"



JULY, 1972

Anne Murray
Cat Stevens
Blood Sweat and Tears
Muddy Waters
Faces
Rick Grech

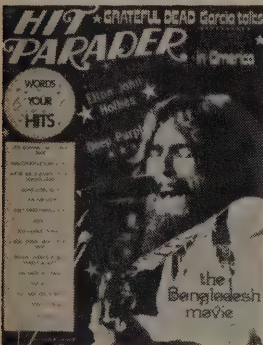
"Mother And Child Reunion"
"Tiny Dancer"
"King Heron"
"The Day I Found Myself"
"Glorious Bound"
"We Got To Have Peace"
"Rock And Roll"



AUGUST, 1972

Doors
America
Guess Who
Badfinger
Flash
Don McLean

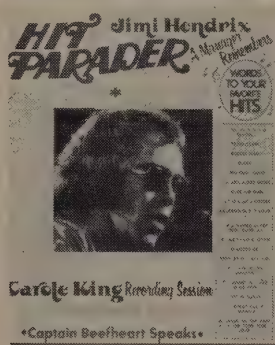
"Vincent"
"Am I Losing You"
"Oh Girl"
"Baby Blue"
"Day Dreamin"
"Big Man"
"Run Run Run"



SEPT, 1972

Elton John
Grateful Dead
Hollies
George Harrison
Don McLean
America

"Diary"
"Song Sung Blue"
"I Saw The Light"
"The Family Of Man"
"It's Gonna Take Some Time"
"I'll Take You There"
"Brother Brother"



OCTOBER, 1972

Carole King
Stevens Strips
Chuck Berry
Alice Cooper
Jimi Hendrix
Laura Nyro

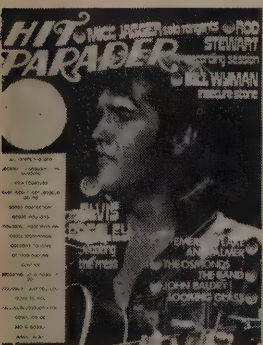
"Rocket Man"
"Long Haired Lover From Liverpool"
"Lean On Me"
"All The Kings Horses"
"Living In A House Divided"
"Tell Me This Is A Dream"
"You're The Man"



NOV, 1972

Anniversary Issue
30 Years of Hits

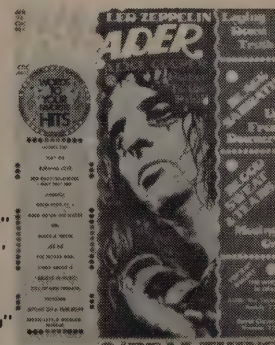
"Where Is The Love"
"Sealed With A Kiss"
"Is It You Girl"
"Coldest Days Of My Life"
"Anytime Your Cheatin' Heart"
"That Lucky Old Sun"



DEC, 1972

Elvis Presley
Rod Stewart
Mick Jagger
Looking Glass
The Osmonds
Bill Wyman

"Lookin' Thru The Window"
"Join Together"
"You Don't Mess With Jim"
"Baby Don't Get Hooked on Me"
"Close To You"
"Goodbye To Love"
"I'm Still In Love With You"



JAN, 1973

Led Zeppelin
Alice Cooper
Black Sabbath
The Who
Blood, Sweat & Tears
David Clayton Thomas

"Honky Cat"
"Burning Love"
"Play Me"
"Ben"
"Black & White"
"The Guitar Man"
"Use Me"



FEB, 1973

David Bowie
Gilbert O'Sullivan
Jeff Beck
Sly Stone
Marc Bolan
Alice Cooper

"I'll Be Around"
"Good Time Charlie's Got The Blues"
"Operator"
"Freddie's Dead"
"Garden Party"
"You Wear It Well"
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(continued from page 31)

before his youth—which made it a violation for Botts to play club dates — overruled his talent. He played with Jimmy Smith, headed for San Francisco and joined a jazz workshop.

Botts joined the Travellers 3 for four years, meeting for the first time David Gates, then a producer for the group. Later, he picked up a few studio dates, and went into that aspect of recording on a full-time basis, but not without a short-lived fling at his own group. He called it "Joshua Fox." It didn't happen.

Bread used Mike while recording its first single, "Make It With You," but the debut Elektra album was in release when he was invited by David to join the group.

It had become obvious that original plans to keep Bread records-only act conflicted with mounting concert offers. Personal appearances work best with a full-time drummer, and Mike Botts got the call.

Satisfied with studio work, Mike said no to the invitation four times before succumbing, finally, to Gates' persuasion.

LARRY KNECHTEL wasn't the least bit reluctant to join Bread when David Gates extended the invitation. One of the West Coast's most accomplished and in-demand studio musicians, he'd tired of the studio grind and was, in fact, anxious to try his music in front of live audiences.

Born and reared in Bell, Calif., Knechtel is a self-taught musician, equally at home on piano, organ, bass, guitar and harmonica. He started on an old piano his parents bought and by his teens was playing for churches and private parties with a local band.

Knechtel was working nightclubs at 18, eventually hit the concert road and spent five years backing Duane Eddy. He was part of the band that performed on "Shindig," the pioneer contemporary music TV show, and during this period began studio work.

Larry has sat in with the biggest names over the years, among them Andy Williams, Johnny Rivers, Paul Simon (& Garfunkel,) The Byrds, The Grass Roots, John Phillips, and others. He also writes music.



Larry Knechtel

BY LORNA HARRIS

SONG FESTIVAL

(continued from page 21)

forming Arts Center, Saratoga Springs, N.Y.

Entry packets include:

- a blank cassette
- an official entry blank
- a composers handbook which will contain useful information to both amateurs and professionals on the function of a music publisher, a performing rights society, the rights of a composer, and a list of major music publishers.

4. Entries heretofore recorded in whole or in part for commercial exploitation are not eligible.

5. Any number of entries may be submitted provided that each is accompanied by a separate entry blank and entry fee.

6. An entry blank duly completed in all details and an entry fee of five dollars must accompany each entry. Checks or money orders are to be made payable to the American Song Festival.

7. All entries including cassette tapes will become the sole and exclusive property of the American Song Festival. The American Song Festival will have no rights of any kind or nature with respect to entries which have not won prizes; however, said entries will not be returned to the entrants.

8. Prize-winning entries including all synchronization rights, rights to public performance and electrical reproduction will become the sole and exclusive property of the American Song Festival for the purposes related to said festival. For other commercial exploitation, all rights therein shall revert back to the entrant.

RULES AND REGULATIONS

9. All entrants whose entries are nominated for prizes will be required to furnish biographical material, permit the use of their names and likenesses in connection with the festival, appear at concerts at Festival expense when their works are to be performed, and comply with all other reasonable requests of the Festival.

10. No business relationship of any kind or nature whatsoever may be established between any entrant and any member, employee, associate or other individual affiliated with the American Song Festival for a period of six months following the awarding of prizes.

11. Festival will exercise all reasonable care in the handling of entries and cassette tapes submitted; however, it assumes no responsibility of any kind or nature for any loss or damage to entries and cassettes or for the loss of any entry fees prior to their receipt by the Festival.

12. Decisions of all screening panels and judges will be final, conclusive and binding upon the Festival and all entrants.

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Young Sheep		A	M	B	
		A	D	D	E
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		A	R		

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COUNTRY HOE-DOWN

(continued from page 43)

Pat Boone was recently in Nashville and appeared at the Opry. His latest record sessions were produced by country star **Sonny James**.

The two have a great deal in common. Both have a "squeaky-clean" image. Neither plays night clubs and both are active in church work.

Jeannie C. Riley keeps a trim figure by exercising daily on her custom-made 10-speed English bicycle.

Three years ago songwriter **Shel Silverstein** walked into Wilderness Music in Nashville with a song titled "A Boy Named Sue." The company's general manager, **Don Davis**, contacted **Johnny Cash** and he recorded it. Silverstein has paid back Davis for his efforts. He walked into the music publishing company office recently and presented Davis with a monetary gift. Must have been substantial 'cause he told Davis to "go out and buy yourself a new Cadillac."



Jeannie C. Riley

Marty Robbins, Jr. has signed as a writer with Broadcast Music, Inc., a music licensing organization. Meanwhile, his father totaled his racing car in the Daytona 500, but managed to walk away unhurt.

When singer **Jim Ed Brown** was a youngster back in Arkansas, he used to listen to the honky-tonk Country tunes on the radio. Later, he made it big as an artist with a drinking song titled "Pop-A-Top." Despite the fact that he doesn't drink and even own a rhinestone suit, he has just finished a new RCA "drinking album."

Teddy Wilburn, half of the famed **Wilburn Brothers** duo, left Nashville four years ago for Hollywood and has been studying dramatics. He now feels that he is ready for a major acting role.

Jerry Reed claims that performing is much easier than writing good songs. Reed has been lamenting of late because he cannot find time to compose songs.

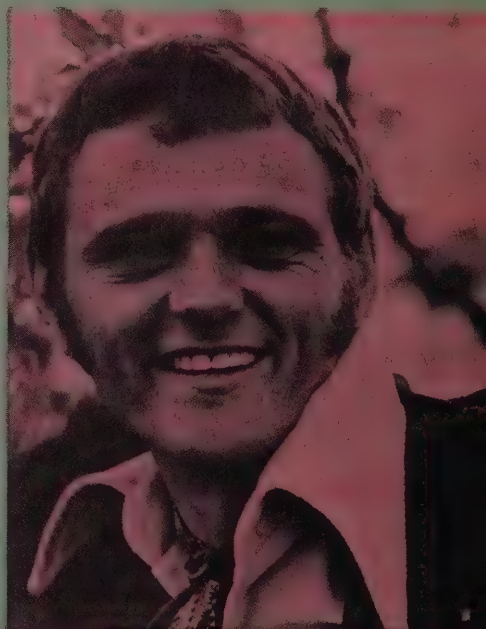
When **LeRoy Van Dyke** appeared at the 77th Annual Southwestern Exposition and Fat Stock Show/Rodeo in Fort Worth, Texas, it broke all attendance records. He was scheduled for two shows daily and all 20 shows were sold out before the first performance. Van Dyke performed live before more than 136,000 people in 10 days.

Shel Silverstein wrote Van Dyke's latest MCA single titled "Sittin' In For Jim."

New York City's first Country-music symposium was held in January to aid 50,000-watt WHN-Radio make the transition to an all-Country outlet.

Indicative of the impact of **Tom T. Hall's** Mercury hit "Old Dogs, Children and Watermelon Wine" was a scene witnessed in Atlanta by songwriter **David Allen Coe**.

Coe reported that he was in Mac's Place on Peachtree Street when he noticed an elderly gentleman walk in who looked as if he was the "loneliest man in the world." The patron silently walked to the bar, asked for four dollars in change and proceeded to feed the entire amount into the jukebox — a coin at a time — and spent the next few hours intently listening to Hall's recording.



Jerry Reed



Teddy Wilburn of The Wilburn Brothers

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Own a pre-1955 model Fender Telecaster electric guitar? If so you may very well be in possession of a real honest to goodness collectors item.

According to a syndicated article by Los Angeles Times - Washington Post News Service music writer Tom Zito which appeared recently in dozens of newspapers in the U.S. and abroad, these pioneer instruments are fast becoming the "Stradivarius of electric guitars."

Zito says some 10,000 of these guitars manufactured by the Fender Corp. between the years 1948 and 1955, sold originally for only about \$150, today, twenty years later, they are going for as much as \$750.

The reason, he says, seems to be because of their supposed "old funky" sound which has become extremely popular with rock artists.

In the article, Zito quotes Danny Gatton, a Washington guitarist who sells and repairs old instruments, as saying, "They're still the only guitar with a real distinctive sound. That's why people go crazy for them. You can do everything ... if there's a sound you can't get ... it means you can't pick. I've been getting calls for them like hotcakes."

The Telecaster was originally developed in 1945 by Leo Fender, a hi-fi pioneer who built radios and public address systems and whose name the company and its products still bear. The idea was to give the guitar enough muscle to compete as a lead instrument with its co-workers, the horns and drums. But up to this point, all attempts at accomplishing this were strictly "low-fi" as Fender put it.

"I wanted to get the sound you hear

when you hold the head of an acoustic guitar against your ear and pluck a string," he said.

So after experimenting with his creation for three years he finally put it on the market under the name "Broadcaster" to play up its new electronic personality. But unfortunately he found that someone else owned this name and after six months was forced to change it. According to Fender, the new name, "Telecaster" was chosen because "television was becoming a very hot novelty" in those days.

Since then the company has manufactured about 250,000 Telecasters in a variety of colors and models. Today, says Zito, a brand new one can be had for as little as \$200. And neither Fender nor Freddie Tavares, who for the past 20 years has been intimately involved with research and development for the firm and now is its manager of guitar design, think current Telecasters vary significantly from the original instrument.

"It's a psychological thing," Tavares comments. He does accept that things changed slightly when Fender sold the company to CBS seven years ago, but says that production has since returned to original standards.

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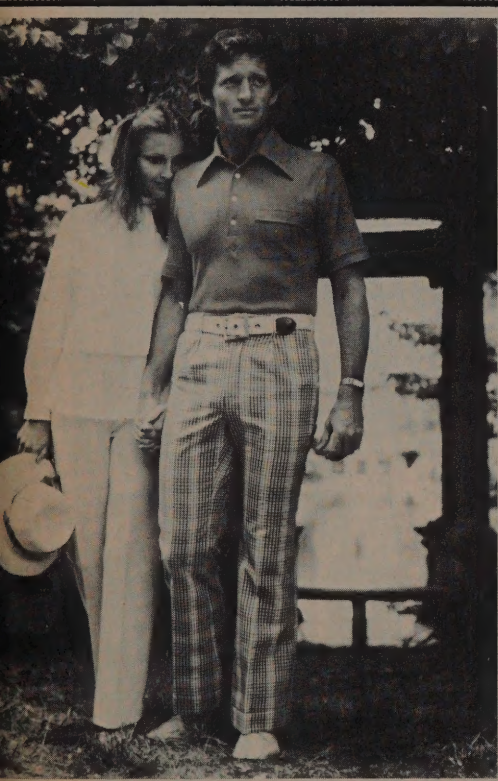
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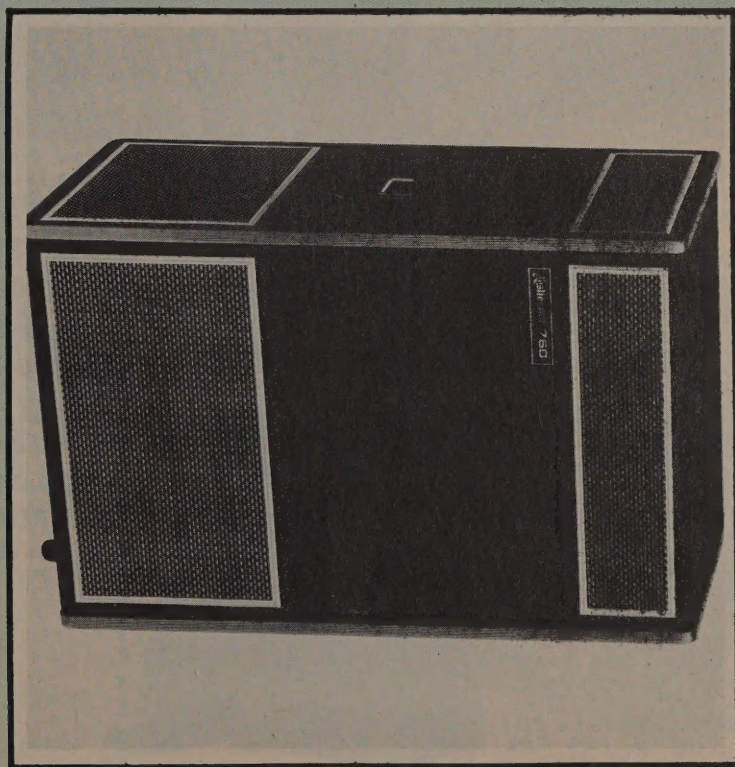
The set includes a close-up of David and a shot taken on the actual set of The Partridge Family Show of David and his little T.V. brother, Danny. David and Danny are shown during a "break" in the actual taping of ABC's Friday night Partridge Family Show. Want more information? Send in the "Shopping Bag" coupon.



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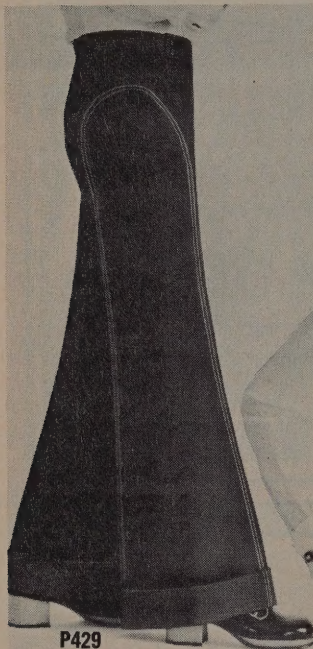
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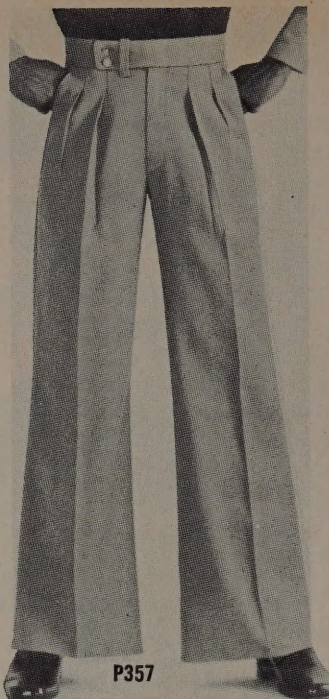
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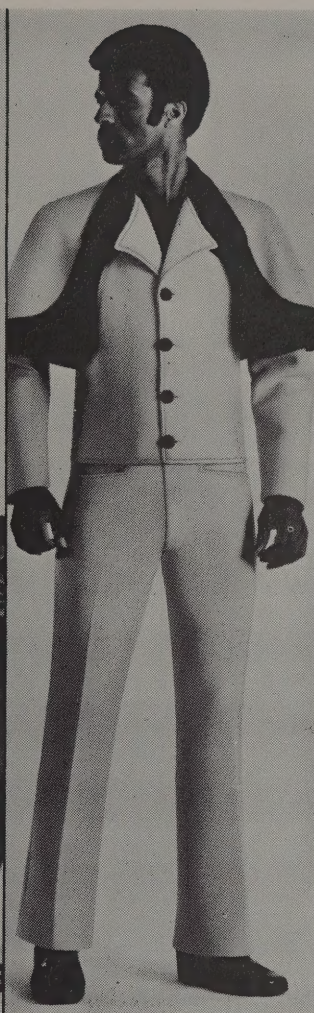
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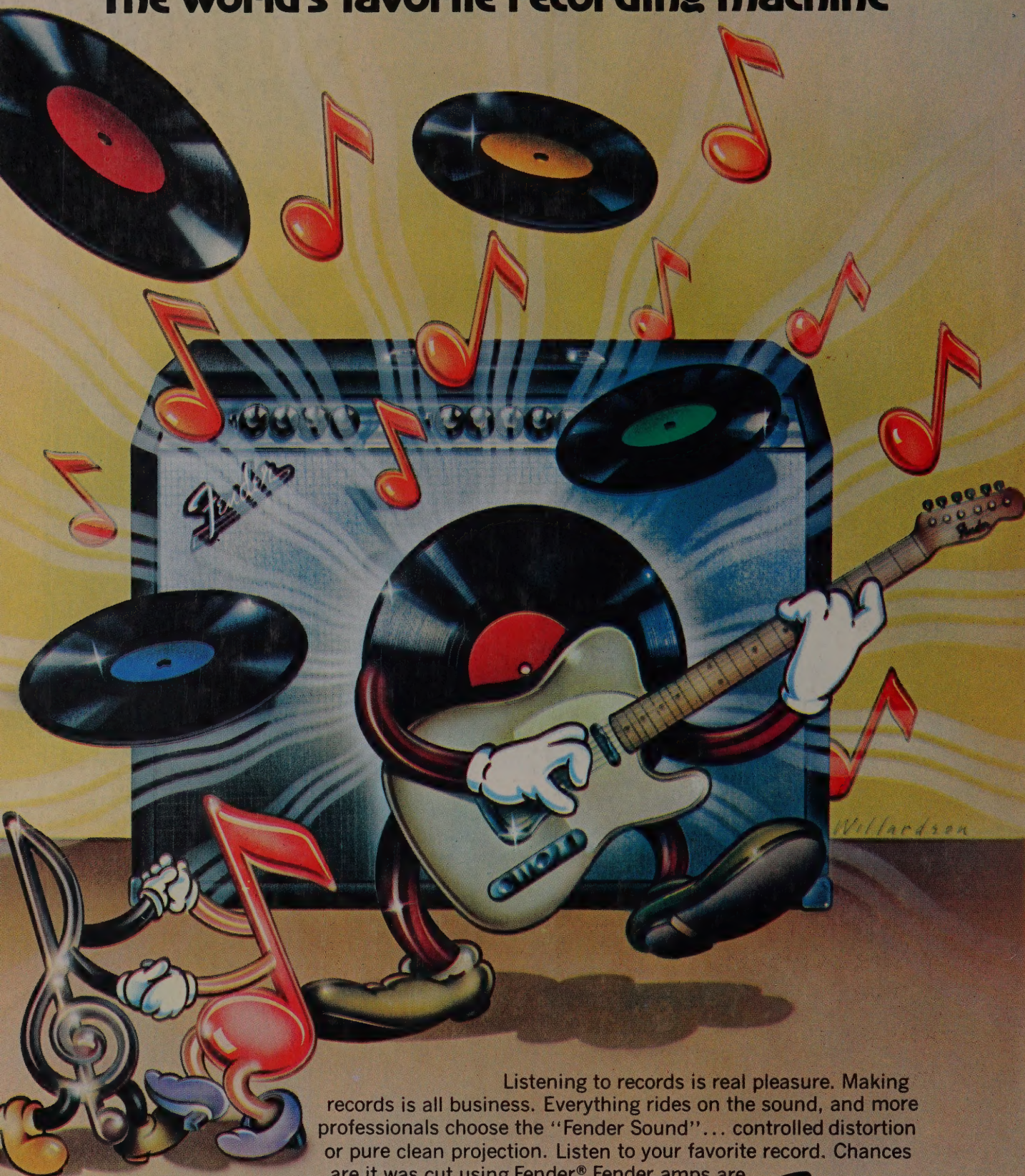
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